

MAKING THE PROGRESSION

Report of the

National Music Workshop

27–28 August, 2006



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*** Quotes throughout are from Workshop participants**

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Introduction

Dear Minister Bishop

It gives us great pleasure to report on the deliberations of the National Music Workshop, an initiative of the Department of Education, Science and Training, through the Australian Government Quality Teacher Programme. The Workshop was held in Melbourne on 27–28 August 2006, as part of the process following upon the Report of the National Review of School Music Education.

The report contains the National Music Workshop Communiqué, Top Line Action Points and Supplementary Action Points, for your consideration and referral to the Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA).

The theme of the Workshop was based around the sharing, enhancing and extending of good practice in music education in the following areas:

- *Partnership development in music education;*
- *Teacher education, training and professional development;*
- *Music education curriculum with a policy and content focus; and*
- *Curriculum provision and implementation.*

Each of the Workshop points links directly to the findings and recommendations highlighted in the National Review of School Music Education (NRSME). The NRSME Report recommendations formed the basis of the Workshop discussion, together with the issues raised by presenters and panelists. Forty-six hours of discussion by 170 delegates resulted in over 800 pages of transcript. The participants included representatives from both the public and private school systems in every Australian State and Territory. This report is a distillation of those deliberations.

The historic nature of the Workshop should not be overlooked. It is believed to represent the first opportunity for all stakeholder groups to come together to discuss music education in Australian schools. It also provided all stakeholders in Australian music education with a unique opportunity to share, enhance and extend music education in our schools.

As with the National Review, this Report underscores both the great benefits of music to all children and the need for sustained, priority action.

Ian Harvey

Executive Officer
Australian Music Association

16 October, 2006

Background

In 2004 the Australian Government initiated a review into the status and practice of school music education throughout Australia.

The initial report of the National Review of School Music Education (NRSME) was delivered by Dr Margaret Seares in November 2005. That report provided a comprehensive account of the current status and practice of music education and identified the challenges and opportunities requiring consideration in order to enhance the delivery of music education in Australian schools.

The second stage of the Review, a National Music Workshop, was implemented in August 2006, sponsored by the Australian Government and funded through Australian Government Quality Teaching Programme (AGQTP). This stage involved all stakeholders in a collaborative process of sharing best practice and exploring how such practice might be extended.

The workshop organisers brought together representatives from all sectors covering a broad range of music, music education, professional bodies and interest groups. Over 170 delegates from across Australia, all with a shared commitment to music education, met for two days to deliberate on the themes of the Workshop. Delegates represented all state and territory systems, including independent and Catholic schools.

It was intended that the Workshop would provide the opportunity to develop a shared understanding of good practice in music education and a whole of sector response to the issues raised in the NRSME.

Workshop tasks/objectives

Taking each theme of the workshop – partnership development, teacher education, curriculum policy and curriculum provision – participants prepared for the workshop by first considering these topics in the National Review report. The primary objective for the Workshop was to develop a series of creative, actionable responses to the issues raised in the NRSME recommendations.

Shape of the Workshop

Delegates met over two full days, in August 2006. Each of the four workshop themes was given in-depth consideration through:

- *Presentation by a leading practitioner/s outlining best practice and relevant issues for the topic;*
- *A panel discussion to elaborate views from the presentation;*
- *Workshop discussion groups involving all delegates in development of viewpoints and proposals for action; followed by*
- *A plenary session summarising proposed actions and suggestions from all workshop discussion groups. Refer Appendix 5.*

Summary of presentations

The extensive presentations and panel comments cannot be reproduced here in full, however, this summary notes briefly some pertinent issues raised through the Workshop.

Theme 1:

Teacher education, training and teacher professional learning

Presenters

Teacher Education: Deidre Russell-Bowie – University of Western Sydney

Professional Development: Mandy Stefanakis – Essex Heights Primary School, Vic.

Issues covered in this session included: consideration of the level of confidence and competence of generalist primary teachers to teach music and the need for improvement in teacher education courses. In professional development the need for ongoing connection and empowerment was identified. In addition, there is a need for development of a broader range of skills.

Examples of practice cited included models used at the University of Western Sydney – a practical music experience for pre-service teachers; and a ‘Sintigration’ model where a thematic integrated approach is used in teaching practice and learning. In professional development examples included: the Victorian Curriculum and Assessment Authority on-line resources as PD support for Victorian teachers; associations such as aMuse, ASME, KMEIA, Orff Schulwerk and others providing a range of PD support; and personal active music making – all contributing to teachers’ professional development.

Additional comments from the panel

- *Concern that the ‘overcrowded curriculum’, whether real or perceived, can be used as a reason for not delivering music.*
- *There is a need for on-line support and PD, given the problems of geographic and professional isolation experienced by many music teachers.*
- *There is the potential for short course delivery, allowing teachers to gain additional accreditation.*
- *Pre-service students are themselves the product of a system where music skills are inadequately provided, compounding the problem.*

Theme 2:

Curriculum policy and content

Presenters

Karen Carey—MLC, Burwood, NSW

Jay McPherson—NSW Board of Studies

Issues covered in this session included awareness that to advance the quality of music education, its ideals have to be embraced by education leaders. The importance of skills based delivery and a developmental sequential curriculum were also noted. The inclusion of composition as a curriculum requirement in NSW was cited as an important element in curriculum. Delivery by excellent music teachers is regarded as the essence of a good music program.

Examples cited included the Creative Classroom at MLC that teaches musical concepts in an integrated approach to performance focused on voice, movement and listening. The NSW Young Composers' Project takes musicians into classrooms, giving students experience working with professional musicians in a creative way.

Additional comments from the panel

- *There are special needs for remote and rural students.*
- *Alternative modes of curriculum delivery need to be considered.*
- *Music education needs to build a musical culture that involves everyone.*
- *The music sector in Australia is worth around \$7 billion – gross value add.*
- *The Swedish example of high export figures in music product is attributed in part to everyone being able to play and sing—to make music.*
- *Music is linked to our identity—we need to engage every child in music.*

Theme 3:

Curriculum provision and implementation

Presenters

Mary-Jane Whitehead—WA Dept of Education and Training

Mike Tyler—Education Queensland

In this session speakers outlined positive curriculum provision systems, including the models used in WA such as support of the generalist primary teacher through specialist team teaching

and tandem support. The QLD model outlined revealed a high level of curriculum support, use of specialist teachers, and a mandatory requirement for delivery of music from Years 1–7. Partnerships with a range of other organisations also extend this program to provide additional benefits for students and teachers.

Additional comments from the panel

- *Music teachers require the right environment for students to work in – and standards need to be developed in this area, especially for technology.*
- *A quality program is one where students are participating actively – it is rigorous, strategic and committed.*
- *The instrumental program as developed in QLD is an excellent co-curricula model*

Theme 4:

Partnerships in music education

Presenters

Merrilee Mills—NT MAST and LYNX programs

Bev McAllister—Dandenong Ranges Music Council, Vic.

This session described two major partnership programs—the LYNX program in NT and Dandenong Ranges Music Council in Victoria. Considering Indigenous perspectives, the issues are not just content and approach, but also another world view—requiring patience, listening and intense self scrutiny. Community projects can provide a new dimension in music learning, activity and projects that enhance school learning and delivery beyond the capability of a classroom. Projects mentioned provided unique opportunities not otherwise available.

Additional comments from the panel

- *Partnerships in regional areas such as between NSW conservatoria and local schools assist in providing additional support for music education.*
- *The Music Manifesto model in the UK may provide some useful inspiration for Australia, given the scope and range of the partnerships already in place there.*
- *Partnerships can enhance and support music programs through activities such as PR and communication – for example, FLAME awards and Music in Action magazine.*

These concerns, issues and exemplars have been synthesised into the Top Line Action Points and Supplementary Action Points.

National Music Workshop

Communiqué

At the conclusion of the National Music Workshop 2006, the participants – representing educators, the music sector and nominated representatives from governments from all Australian jurisdictions formally indicated support for the following motions:

1. *Applaud and affirm the findings of the National Review of School Music Education and its recommendations;*
2. *Reaffirm the many benefits – including academic, social and artistic – of active music making for all school children;*
3. *Agree that educators, the music sector and government should work together over time to achieve the following important goals:*
 - a. *Afford music the status of a core area of learning within all Australian schools and school systems;*
 - b. *Provide all Australian children with the opportunity to participate in continuous, sequential, developmental music education programs as part of their schooling from years K–10, including the opportunity to participate in instrumental or vocal activity/ programs;*
 - c. *Ensure that all teachers and individuals involved in the provision of music education within Australian schools have the skills to deliver programs that reflect world's best practice; and*
 - d. *Enable talented and gifted students to be identified and nurtured for vocations in music education, performance, composition or production.*
4. *Undertake – collectively and individually – to work together with an ultimate goal of ensuring that good music education practice is shared and furthered to enable every Australian child the opportunity to experience the benefits and joy of making music;*
5. *Support the concept of a model curriculum for school music, which is consistent and accessible for both specialist and generalist teachers; and*
6. *Call on all jurisdictions to report the standards, extent and outcomes of school music teaching and learning in an accurate, timely and open manner.*

Top Line Action Points

1. Elevate Status of Music

The issue The value, status and quality of school music education is enhanced and promoted throughout all jurisdictions

Context The National Review of School Music Education (NRSME), based on Australian and international research, makes a strong case for music being included and valued within the curriculum (Chapter 2, pp 6–11). The Report points to an array of benefits associated with music learning including intellectual, social, personal and aesthetic outcomes.

Discussions during the National Music Workshop (NMW) demonstrated a range of further benefits that included cultural and community benefits, as well as positive employment and economic outcomes.

The NRSME review report however goes on to note that there are many variables and deficiencies associated with the provision of music learning in schools, particularly in regard to equality of access to participation in music.

Both NRSME respondents and attendees at the NMW suggested that a publicity campaign for music education is required; further, the Review noted that when the status and quality of the subject is stronger, the value and benefit of music will be demonstrated positively by teachers and students.

School leadership is another critical element in improving the Status of music education in schools, and the AGQTP/ASME Leadership Awards ARE a welcome initial step in response to the Review report.

Reference: NRSME Report Recommendations 1, 13

*National Music Workshop
Communiqué Item 2*

Action points 1

Short term

- *Reaffirm the many benefits of active music making for all school children, as a key priority.*
- *Include on the proposed Music Education Resource Portal, a comprehensive range of advocacy material for use by teachers, parents, principals, school councils, and all supporters advocating for school music education. Include clear information on the economic value and impact of music and music education on the community. - refer Top Line Action Point 7.*
- *Create a national advocacy position that provides a recognisable public face to promote the benefits of music education in schools and provide inspiration and leadership that engages key decision makers in active support of school music.*
- *Establish and support an annual activity such as 'Music Monday', commencing in 2008, to celebrate the national profile of music education and involve all school students. - refer Music Monday model, Appendix 3.*

Longer term

- *Undertake a comprehensive search followed by a detailed analysis and review of research studies undertaken by Australian university academics as well as by postgraduate research students presenting for higher degrees at Australian universities on the benefits and value of music in schools and other educational settings.*
- *Undertake a comprehensive survey and/or other research to identify and document the value, benefits and status of music education in schools and other educational settings as these are presently perceived by a representative sample of scholarly, professional and general opinion from within Australian society.*

Top line action point

2. Establish a National Model Music Curriculum

The Issue National provision of a quality curriculum for music

Context The NRSME finds that there is no coherent approach to music education across the jurisdictions, and that it is often difficult to find or access the curriculum materials that are available.

The Review noted issues such as:

- The currency and relevance of curriculum materials: some are up to 20 years old;
- Within the Arts Learning area, there appears to be an absence of developed curriculum documents, directly impacting on the status of music;
- The movement to frameworks and away from specific syllabuses;
- The lack of explicit attention to music within an Essential Learnings approach;
- Specific gaps in curricula with respect to music technology, inclusive repertoire, Indigenous music, provision for gifted and talented students, approaches to creativity, improvisation and composition;
- Curriculum 'gaps' often are filled by music organisations and arts bodies; and
- Economies of scale being an issue for content publishers because of the lack of a common curriculum. Teachers often are adapting materials from the US or UK for use in their classrooms.

NMW attendees believed that there was much to gain through the sharing of resources and ideas across the jurisdictions, though at this time there is no systemic way in which this can be done. Currently any sharing that takes place does so through personal relationships being formed between teachers at conferences or through professional development opportunities – though these tend to be State-based offerings due to the lack of coherence noted in the NRSME report.

*Reference: NRSME Report – Recommendation 2
NRSME Report – Guidelines for Effective Music Education
National Music Workshop
Communiqué Items 5 & 3(a)*

Action points 2

- *Establish as a key priority, a national model curriculum for music K–10, based on the 'Guidelines for Effective Music Education' in the NRSME Report and informed by the Queensland curriculum model; to be delivered by 2007.*
The model curriculum will:
 - *be flexible enough to allow for diversity of activities, styles and needs but definite enough to provide benchmarks against which State and Territory programs can be measured – for quality assurance and evaluation;*
 - *be non-prescriptive in music genre to include all styles;*
 - *interpret 'instrument' broadly to include voice, digital, acoustic etc;*
 - *use the broadest definition of music literacy to ensure inclusiveness;*
 - *reflect students' needs and interests; and*
 - *allow for application of local sensitivities, culture and special needs including giftedness, disadvantage, Indigenous requirements and other factors.*
- *Establish as a key priority for all jurisdictions, the positioning of music as a core area of learning within all school systems.*

*'Without an excellent curriculum we're not going to increase the status of music education ...'**
'We need a national base for curriculum ...'

Top line action point

3. Integrate the Music Curriculum

The issue Relevant curriculum content to be delivered in an inclusive, continuous, sequential, developmental program integrated into the school schedule

Context The NRSME reports notes that music sometimes is considered to be a 'frill' or an element of entertainment within the curriculum. This viewpoint denies the value of music learning outlined in Chapter 2 of the NRSME report.

The incorporation of music in the Arts Learning area has also caused music to lose much of its status. Issues with curriculum materials, professional development and the bundling of music within the Arts Learning area have contributed to this and its failure in many schools to be effectively integrated into the curriculum.

The NRSME states that music needs to be delivered in a continuous, sequential and developmental program. Often the continuous aspect is missing as music might be offered to students in schools for just one term each year, with the curriculum moving onto drama, dance, or visual arts for the remaining part of the year. Music would again be available in the following year, for just one term.

Further issues noted in the NRSME report and amplified by the teachers attending the NMW related to:

- The difficulty of incorporating music learning within the timetable;
- Often unsuitable facilities in which teaching takes place;
- The co-curricular nature of ensemble activities; and
- The lack of skills and confidence among many primary generalist teachers tasked with implementing music in their classrooms.

The over-crowded curriculum was an issue raised in both the NRSME and by principals attending the NMW. There must be some acknowledgement that there are time pressures on teachers and administrators. However, the NRSME report demonstrates the centrality of music within learning and states simply that 'students can't learn music in school if there is no time dedicated to it'. The NRSME goes on to note that schools such as the Dawes Road Primary School in Kyabram, (Vic) and MLC Burword (NSW) have overcome the issue of timetabling music.

*Reference: NRSME Report Recommendations 2, 6, 7, 8, 9, 10, 15, 16
National Music Workshop
Communiqué Item 3b*

Action points 3

- Give priority to enabling all Australian children to participate in a continuous, sequential, developmental music education as part of their schooling through years K–10, including instrumental and vocal programs, with provision for singing through primary school.
- Make provision in the school timetable for delivery of an inclusive, continuous, sequential developmental music education program throughout K–10, commensurate with its status as a core area of learning.
- Use the national model curriculum – refer Top Line Action Point 2 – as the basis and minimum standard for all curriculum implementation and reporting.
- Share and contribute curriculum knowledge and experience between jurisdictions through the Music Education Resource Portal—refer Top Line Action point 7—and the Music Advisory Group – refer Top Line Action point 4.

Top line action point

4. Build Momentum

The issue Maintaining momentum on the outcomes of the National Music Workshop and the recommendations of the National Review of School Music

Context The delegates to NMW believed that to maintain the momentum gained from the NRSME and the investment already made in understanding the issues concerning music education in Australian schools, it is necessary to maintain a working group that can continue to work with all key stakeholders on the implementation of the Review recommendations.

Furthermore it is evident from the NMW that partnerships, connections and networking do not occur readily within the school music sector, at least in part because of the eight variations of curriculum found nationally. It is felt that these relationships need to be facilitated.

Action points 4

- *Establish a representative group – ‘Music Advisory Group’ (MAG) [working title], charged with responsibility for:*
 - *Sharing knowledge and experience in music curriculum development and implementation between all jurisdictions;*
 - *Sharing good practice in music education;*
 - *Monitoring and reporting to government on performance against established minimum standards;*
 - *Monitoring and measuring participation in music;*
 - *Monitoring and maintaining momentum and implementation of agreed Report outcomes;*
 - *Developing and maintaining a national music education resource such as the proposed portal – see Top Line Action Point 7; and*
 - *Providing advice to governments on strategic issues in music education.*
- *Membership of the MAG is proposed as being the structure of the NRSME Steering Committee, already set up under the auspices of the Australian Government at the commencement of the National Review of School Music Education, and representatives of each of the State Education Authorities – such as those people who contributed to the National Music Workshop Advisory Group.*
- *Monitor performance and outcomes of MAG through DEST to MCEETYA.*
- *MAG to report annually to DEST.*
- *MAG to report to music educators at a National Music Workshop, to be convened in 2009, on progress of implementation of the Action Points in this report.*

‘We support the continuation of this taskforce, so that this work continues beyond this Workshop...’

Top line action point

5. Extend Teacher Training

The issue Extent and depth of personal, practical music skills and music pedagogy skills in pre-service training

Context The NRSME notes that ‘teachers are the key stakeholders in the provision and delivery of quality music education’ and ‘that the quality of pre-service preparation greatly impacts on the quality of teaching that takes place in schools’. In secondary schools music is taught by specialist teachers, however in the primary sector generalist teachers more often than not are responsible for music learning.

While the NRSME acknowledges it is possible and desirable for every primary school to have a specialist music teacher, and that this be supplied by governments, there is the recognition that this will take time. Therefore the generalist primary teacher will continue to have substantial responsibility for the delivery of music learning. This is a task for which many currently are ill-equipped, as they lack the personal music skills needed to provide them with the confidence to deliver effective music programs.

Deidre Russell-Bowie noted that it is not possible, in the time allocated to music within undergraduate primary teaching degrees currently offered by Universities, to provide students with both personal musical skills and an understanding of the application of music curriculum.

The issue is not so much time but the skills possessed by undergraduate students in music. The ability to confidently sing, play the guitar or keyboard are fundamental personal skills that should be possessed by pre-service teachers if they are ultimately going to be asked to deliver music learning in Australian schools as they are in many overseas countries.

Reference: NRSME Report Recommendations 3, 4, 5

*National Music Workshop
Communiqué Item 3c*

Reality check

As an increase in pre-service training time for music educators is unlikely in the short-term, provide complementary training throughout tertiary courses for generalist and specialist teachers.

Action points 5

Short term

- *Extend pre-service primary teacher training in music practical skills for generalist primary teachers as well as primary/secondary music specialists via co-curricular music subjects, provided in modular format offered nationally by accredited providers.*
 - *Make these co-curricular subjects eligible for university level credits, eg: for GradCert/GradDip qualifications.*
 - *Enable these subjects to be used as in-service PD for practising teachers.*

For example: each subject to consist of two modules of 26 hours contact each – possibly including guitar/keyboard performance; conducting; ensembles, singing, choral/instrumental; music technology etc.

Longer term

- *Adjust teacher education arrangements to allow an increase in training hours for all generalist primary teachers as well as for specialist primary/secondary music teachers.*
- *Set minimum requirement individual music skills training for all generalist primary teachers.*
- *Require mandatory minimum requirement individual music skills training as a component of primary teacher registration by 2012.*

‘Music learning should be part of the undergraduate degree’

‘Trainees need to do a co-curricular program to develop their expertise’

Top line action point

6. Transform Primary School Music

The issue Provision of quality music education in all primary schools

Context The findings of the NRSME point in particular to deficits in primary level music education. These include:

- Concerns surrounding the training of generalist teachers in the area of music, which leads to issues of skill shortages and a lack of confidence among many teachers;
- Limited PD opportunities and support;
- Shortcomings in relation to curriculum materials and access, particularly in materials for recently graduated teachers or those with limited personal experience with music;
- A lack of specialist music teachers throughout primary systems generally;
- Poor facility and equipment resourcing; and
- Issues with timetables and the crowded curriculum.

While issues regarding facilities, equipment and curriculum are evident in the secondary system, there are fewer teacher-related issues, as all teachers are music specialist-trained.

The highly variable provision of music in primary schools also causes significant problems in secondary music education. It is possible for Year 7 students with high levels of music skills and experience to be placed with Year 7 students studying music for the first time. This causes issues for teachers and school administrations.

Reference: NRSME Report Recommendations 3, 4, 5, 14

Reality check

As primary level is recognised as the important starting point for improving the quality of school music education, action focuses here.

Action points 6

Short term

- *Provide for pre-service generalist primary teachers, additional music performance and pedagogy training throughout their tertiary training.*
– Refer Top Line Action Point 5.
- *Provide for current in-service generalist primary teachers, post-training music performance and pedagogy skills via module professional development courses delivered through training institutions and providers.*
– Refer Appendix 3 (Music Manifesto model).
- *Provide post-training mentoring for current in-service generalist primary teachers.*
– Refer Appendix 3 (Music Manifesto model).
- *Enable professional and community musicians to teach in schools by providing suitable training using a tailored flexible delivery system.*
– Refer Appendix 3 (Music Manifesto model).

Longer term

- *Provide all primary students with access to specialist music teachers.*
- *Develop mechanisms to enable professional and community musicians to be specialist content providers in school music programs.*

‘If the primary system is fixed, we will see a flow-on effect [to secondary]’

Top line action point

7. Create a National Music Education Resource

The issue Access to a full range of music education resources

Context The NRSME points to a number of issues surrounding curriculum materials and resources and notes the difficulties caused by the lack of a coherent approach to music education nationally.

Resources are difficult to find, if available at all, and there are many content gaps in these materials.

A key discussion point at the NMW concerned the necessity of teachers to develop their own materials and resources because often these did not exist in any place that could be readily located. Teachers also recognised that they were not alone in needing such materials or resources.

Teachers from NSW or Victoria were surprised to hear of some of the initiatives taking place in Queensland, Western Australia and Northern Territory. Notionally, teachers attending the NMW were keen to adopt and adapt ideas and information from each other.

As a result the sharing of knowledge and information throughout Australia became a pivotal discussion point among delegates at the NMW.

Reference: NRSME Report Recommendations 6, 7, 8, 9, 11

Reality check

Coordinated Web-based delivery of resources provides cost-effective, universal access and complements other delivery modes.

Action points 7

- *Identify, audit and map current resources – support material, curriculum materials, PD items, advocacy materials and guidelines across the range of music education practice – including best practice examples from NRSME site visits and the AGQTP/ASME Awards for Outstanding Teachers and School Leaders.*
- *Establish as a key priority by mid-2007, a national resource – the Music Education Resource Portal [working title] – for music educators throughout Australia. To be structured on an appropriate conceptual framework, this will provide the range of currently available resources and commission additional resources that will inform, support and enhance the work of music educators.*
- *MAG to plan and coordinate establishment and implementation of the portal by mid-2007.*
- *MAG to manage the ongoing monitoring of the portal.*

‘One place is needed where all this information can be shared nationally’

Top line action point

8. Measure and Report Music Programs

The issue Accountability of music programs, including reporting and measurement

Context Both the NRSME and NMW conclude that accountability, reporting and measurement of music programs are important elements in taking forward the question of music education.

Currently there are no accountability mechanisms for the Arts Learning area (and therefore music).

The last National Report of Australian Schooling that included the arts was 1998. Since then there have been a number of changes to curriculum, and arguably there have also been changes to community expectations regarding educational content. In many jurisdictions there has been a shift to local management of schools. There have been many changes to tertiary teacher education programs.

The cycle of neglect noted in the 1995 Senate Environment, Communications, Information Technology and the Arts Committee Report on arts education continues – a decade later.

The Guidelines for Effective Music Education, developed as part of the NRSME, provide a base for the development of accountability checks in the future provision of music education.

The attendees at the NMW believed that it was important to establish a baseline measure at this time, so that future assessment of any NRSME recommendations or other music education initiatives can be measured and evaluated.

*Reference: NRSME Report Recommendation 16
National Music Workshop
Communiqué Items 5, 6*

Reality check

Workloads are to be considered in reporting – a straight-forward yet effective task is required.

Action points 8

- *Establish as a key priority that all jurisdictions are to report the standards, extent and outcomes of school music teaching and learning in a timely and open manner, as per Workshop Communiqué Items 5 and 6.*
- *The national model curriculum – refer Top Line Action Point 2 – should be the basis and minimum standard for all curriculum implementation and reporting.*
- *Develop an efficient reporting system that highlights the importance of reflective practice and ongoing improvement, and has at its core authentic evaluative processes that are both reliable and valid.*
- *All jurisdictions to report the standards, extent and outcomes of school music teaching and learning to government in 2007 and periodically thereafter as agreed.*

Supplementary Action Points

1. Improve Professional Development

The issue Content, resourcing, quality and extent of professional development for music educators

Context The NRSME notes a number of significant issues regarding Professional Development for teachers and that there has been a contraction of support in most states and territories. Key issues identified include:

- Many generalist primary teachers have recognised gaps in their music knowledge and skills;
- There has been a decline in support services (such as advisory teachers) for music educators in most State systems;
- Skill and curriculum deficits have been identified in areas of music technology and Indigenous music education, among others;
- Professional development in music is often taken outside of teaching hours; and
- A lack of networks and partnerships that encourage and support individual teachers.

These also are the issues identified by the NMW delegates. Overall their view was that first and foremost we need excellent teachers. These teachers cannot be given all the skills and confidence simply through their pre-service training. Ongoing professional learning is required, and this needs to be supported and facilitated by our education systems.

*Reference: NRSME Report Recommendations 3, 4, 5, 7, 9, 10, 14
Workshop Communiqué Item, 3(c)*

Action points S1

Short term

- *Music Advisory Group (MAG) to identify and collate existing high-quality PD material for national access via the Music Education Resource Portal.
– refer Top Line Action Point 7.*
- *MAG to commission and provide additional PD material, to meet identified requirements, within the curriculum guidelines and model curriculum endorsed by governments.*
- *Enable proposed co-curricular material to also be delivered as PD for teachers wishing to upgrade practical music skills.
– refer Top Line Action Point 5.*

Long term

- *Accredit a range of providers for delivery of high quality PD material for music educators across all sectors.*

‘It’s essential to build PD...’

Supplementary action point

2. Extend Capability to Deliver

The issues Ensuring educators can deliver music programs effectively

Context Many attendees at the NMW believed that the most important music education resource was the teacher and that more, quality teachers were required in Australian schools.

A number of issues were raised at the NMW and through the NRSME Report that demonstrated that in addition to quality pre-service training, ongoing professional development opportunities and available, up-to-date curriculum materials, music teachers had some unique difficulties and concerns.

These include:

- The teaching spaces in which music is taught, ranging from little more than cleaners cupboards to school halls;
- Insufficient access to quality equipment, maintained in good order;
- Issues with sound isolation and sound stress for teachers; and
- The circumstances by which music teachers often become isolated from the other staff, because many of their ensemble programs are conducted either before or after school or during lunch times.

Workloads often differ from those of many other staff. In addition to ensemble activities there are often commitments to school events, concerts and productions that add significantly to music teachers' workloads.

The NRSME report noted that the 'Investing in Our Schools' initiative from the Australian Government did provide the opportunity for some schools to improve or extend their music program resources and infrastructure. To date, some 350 schools have applied successfully for music and performing arts funding from the Commonwealth.

Reference: NRSME Recommendations 7, 8, 9, 10, 14

Reality check

This recognises that the ability to provide improved facilities will take time and money.

Action points S2

- *Establish national benchmarks for standards of equipment and music education spaces, including checklists for OH&S requirements; technical standards in equipment and software; resources available through community sharing.*
- *Recognise the unique nature of employment requirements for music teachers, by developing mechanisms that consider the viability of teacher access across systems and levels, and providing appropriate employment arrangements that include flexibility sufficient to maximise teacher resources and student access.*
- *Develop through MAG a strategic plan across states and sectors for upgrading facilities to the national benchmark.*

'We shouldn't be ... pushing a trolley with equipment between general classrooms to try and teach music ...'

Supplementary action point

3. Foster Partnerships

The issues There are benefits in partnering for the enhancement of music education practice

Context The NRSME Report noted that effective school music programs relied on a number of relationships between schools, parents and communities, music service providers, professional bodies and universities.

It cited the Armidale cluster in northern NSW as one example: four schools collaborating to enhance and extend the range of music education opportunities available to each.

It also identified the importance of ensuring that students have access to, and the opportunity to participate in, live music experiences; and suggested that the formation of partnerships between schools, arts bodies and community musicians was one pathway.

Given the diversity of music it is not possible for a single school, no matter how good their program might be, to provide a full range of music experiences. Significant opportunities exist in many areas such as opera, chamber music, Indigenous and other ethnic genres, as well as contemporary music and music technology.

Reference: NRSME Recommendations 7, 11, 12

Action points S3

Short term

- *Use the portal to provide partnership resources for music educators: including skill guides, checklists, advice and exemplars; e.g. on understanding strategic issues and capacity building; principles of negotiation and entrepreneurship etc. To list specific partners and capabilities; successful models, etc.*
– refer Top Line Action Point 7.
- *Foster cohesive music programs by establishing generalist and specialist teacher learning partnerships at pre-service and in-service.*
- *Extend provision of best practice partnerships, such as the Northern Territory's Lynx Project, to benefit Indigenous communities in other areas.*
- *Engage and support community, business and school partnerships in the delivery of 'Music Monday' for 2008.*
– refer Appendix 3 (Music Monday model).
- *Involve community musicians and facilities to share and partner in school music programs and specific music projects.*

Long term

- *Consider supporting school music programs through additional funding to arts bodies, university programs and other organisations to support and complement education practice in schools.*
- *Model community programs in music education, such as the Dandenong Ranges Music Council (Vic), to share learning that will benefit and integrate school and community music education activity.*

Workshop acknowledgements

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Appendix 1

Recommendations from the NRSME Report: summary

National Review of School Music Education: Key Messages

The National Review of School Music Education has found:	
Music education is valuable and essential for all Australian school students	International and national research shows that music education uniquely contributes to the emotional, physical, social and cognitive growth of all students. Music in schools contributes to both instrumental and aesthetic learning outcomes; transmission of cultural heritage and values; and, students' creativity, identity and capacity for self-expression and satisfaction.
Students miss out on effective music education	While there are examples of excellent music education in schools, many Australian students miss out on effective music education because of the lack of equity of access; lack of quality of provision; and, the poor status of music in many schools.
Action is needed	Music education in Australian Schools is at a critical point where prompt action is needed to right the inequalities in school music.
Priorities	<p>There is a need for immediate priority on improving and sustaining the quality and status of music education.</p> <p>Action is needed to:</p> <ul style="list-style-type: none"> • Improve the equity of access, participation and engagement in school music for all students; • Improve teacher pre-service and in-service education; • Improve curriculum support services (advisory, instrumental music, vocal music and music technology); • Support productive partnerships and networking with music organizations, musicians, the music industry and the Australian community; • Improve music education in schools through supportive principals and school leadership, adequately educated specialist teachers, increased time in the timetable, adequate facilities and equipment; • Improve levels of accountability; and • Improve the overall status of music in schools.
Quality teaching is a key	<p>The quality of music education depends on the quality of teaching, in partnership with quality support. The work of teachers is enabled through the support provided by systems, sectors, schools, principals, parents, the wider community and through partnerships with music organizations and industry.</p> <p>Music-specific professional development is urgently required for generalist classroom teachers currently in schools.</p> <p>Music teachers currently in schools need greater assistance through curriculum support materials, advisory services, networks, mentoring and professional development.</p> <p>This Review has developed Guidelines for Effective Music Education. All key stakeholders need to endorse and implement these guidelines.</p>
Effective teacher education is essential	<p>Hours for pre-service teacher education for music have contracted radically in the last ten years and do not adequately prepare generalist primary teachers for teaching music in schools. Urgent action is needed to address this problem.</p> <p>Pre-service teacher education for specialist primary, secondary, instrumental and vocal teachers needs to be reviewed and improved.</p>

Appendix 1

Recommendations from the NRSME Report: summary

National Review of School Music Education: Key Messages

The National Review of School Music Education has found:

<p>The partners in effective music education need to take leadership and action roles</p>	<p>At a national level, the Australian Government has an active leadership role to play in stimulating and supporting effective music education in schools through, for example, initiating curriculum projects, supporting partnerships across jurisdictions and sectors, supporting improvements in teacher education, providing stimulus grants, and ensuring national accountability mechanisms are used. Cohesive approaches to music education and national consistency are needed.</p> <p>State and Territory governments have an active leadership role to play in their respective jurisdictions through departments of education; curriculum authorities; and partnerships across agencies and with local government, music organizations, musicians and the community. Their focus is on ensuring access, equity, engagement and participation for all students in their jurisdiction, through the provision of teachers, facilities, equipment, support and valuing of music. Accountability measures are also crucial.</p> <p>Catholic and Independent school sectors have leadership and action roles to play in collaborating with education and music partners to ensure that standards of music education are met for all students in their jurisdictions.</p> <p>At a local level, principals, school leadership groups and teachers have leadership and action roles in timetabling, resourcing, supporting and valuing music education in their schools. Partnerships with music organizations are critically important.</p> <p>Teachers are vital to the quality of music education for all students and need to take pro-active roles in ensuring the quality and status of music in schools through developing their own professional expertise, learning and values.</p> <p>Parents and caregivers have a role in valuing and supporting music education as integral to the engagement and retention of students in schools.</p> <p>Communities play a vital role in effective music education.</p> <p>Professional and community music organizations, the music industry, musicians and music professional associations have necessary partnership roles to play.</p>
<p>Raising the status of music in schools will improve the quality of music in schools</p>	<p>Raising the status of music education will have a positive impact on the quality of music in schools.</p>

Summary of recommendations

Overarching Recommendations

The Australian Government and State and Territory governments

- O.R.1** Assert the value of music education for all Australian students
- O.R.2** Place immediate priority on improving and sustaining the quality and status of music education
- O.R.3** Provide sufficient funding to support effective, quality music education that is accessible for all Australian children and addresses the specific areas detailed in this Review.

Appendix 1

Recommendations from the NRSME Report: summary

National Review of School Music Education: Key Messages

Specific recommendations	
Status	<p>Strategic direction</p> <p>R.1 To enhance the status of school music education</p> <p>Recommended actions</p> <p>MCEETYA and CMC</p> <p>R.1.1 Promote the value, status and quality of music education in schools through the Joint Ministerial Statement on strengthening and expanding links between the arts and education with explicit attention to the role that music plays in education</p> <p>The Australian Government in partnership</p> <p>R.1.2 Take action to promote the value of school music education nationally</p> <p>R.1.3 Celebrate excellence in school music education through Awards of Excellence for teachers, principals and schools</p> <p>State and Territory systems and sectors</p> <p>R.1.4 Address workload, industrial, curriculum, assessment and resource issues that impact on the status of music teachers</p> <p>R.1.5 Address perceptions of loss of status for music arising from curricula that focus on the Arts as a learning area</p> <p>Schools, Principals and Teachers</p> <p>R.1.6 Promote and advocate for music in schools</p> <p>Music organisations and musicians</p> <p>R.1.7 Promote and support music in schools</p> <p>Parents and Community</p> <p>R.1.8 Promote and support music in schools</p>
Access and equity leading to participation and engagement	<p>Strategic direction</p> <p>R.2 To ensure every Australian child has opportunities to participate and engage in continuous sequential, developmental music education programs</p> <p>Recommended actions</p> <p>R.2.1 MCEETYA endorse and enact the Guidelines for Effective Music Education developed by this Review</p> <p>School systems and sectors, curriculum and teacher accreditation agencies</p> <p>R.2.2 Ensure all students participate and engage in continuous, sequential, developmental music education programs regardless of geographic location, socio-economic circumstances, culture and ability</p> <p>R.2.3 Ensure that working conditions of teachers support schools to provide for access, equity, participation and engagement in music for all students</p> <p>R.2.4 MCEETYA, school systems and sectors monitor and report on the implementation of the Guidelines for Effective Music Education developed by this Review and endorsed by MCEETYA</p>
Teacher education Pre-service teacher education for primary and middle school generalist classroom teachers	<p>Strategic direction</p> <p>R.3 To improve the standard of pre-service music education for all generalist classroom teachers</p> <p>Recommended actions</p> <p>The Australian Government</p> <p>R.3.1 Explore ways to encourage universities (and other providers of teacher education) to provide more time for music education for pre-service teachers</p> <p>R.3.2 Refer this report to NIQTSL to consider in their upcoming work on teacher education course accreditation and standards</p> <p>Universities and Schools of Education (and others preparing teachers)</p> <p>R.3.3 Enhance or transform courses for generalist classroom teachers to ensure that: <ul style="list-style-type: none"> • There is sufficient dedicated time for music education; and • Student teachers develop and demonstrate knowledge, understanding and skills in their own music making as well as teaching music </p> <p>Graduating/Beginning Teachers</p> <p>R.3.4 Demonstrate the currency and relevance of their knowledge, understanding, skills and values about music education</p>

Appendix 1

Recommendations from the NRSME Report: summary

National Review of School Music Education: Key Messages

Specific recommendations

<p>Teacher education Pre-service teacher education for primary and secondary specialist music teachers</p>	<p>Strategic direction</p> <p>R.4 To improve the quality, and expand the provision, of pre-service music education courses for specialist classroom teachers</p> <p>Recommended actions</p> <p>The Australian Government</p> <p>R.4.1 Explores ways to encourage Universities (and other providers of teacher education) to increase the cohort of specialist music teachers</p> <p>R.4.2 Refer this report to NIQTSL to consider in their upcoming work on teacher accreditation and standards</p> <p>State and Territory Governments</p> <p>R.4.3 Refer this Report to State and Territory Teacher Accreditation Agencies (or equivalent) to inform their work on teacher education course accreditation and standards</p> <p>Universities and others preparing music teachers</p> <p>R.4.4 Enhance or transform courses for specialist music teachers (including instrumental and vocal music teachers) to ensure that students develop and demonstrate contemporary approaches to knowledge, understanding and skills relevant to the needs of specific groups of students</p> <p>R.4.5 Provide conversion of bridging courses (in response to identified needs) to capitalise on existing musical knowledge and skills while also addressing the need for contemporary approaches to music education in schools</p> <p>R.4.6 Music conservatories and schools of music enhance or transform music courses to ensure that performance-based music courses include aspects of teaching music using contemporary approaches and meeting the needs of specific groups of students</p> <p>Graduating teachers</p> <p>R.4.7 Demonstrate the currency and relevance of their knowledge, understanding, skills and values about music education</p>
<p>In-service professional development</p>	<p>Strategic direction</p> <p>R.5 To ensure that</p> <ul style="list-style-type: none"> • Australian primary and K-10 generalist classroom teachers can support music education; and, • Primary and secondary specialist music teachers can develop and maintain their knowledge, understandings, skills and values about teaching music <p>Recommended actions</p> <p>The Australian Government, State and Territory school systems and sectors and schools in partnership with universities, professional associations, professional and community music organisations and musicians</p> <p>R.5.1 Provide programs of professional development for all primary and K-10 generalist classroom teachers to develop and maintain music knowledge, understandings, skills and values to support music education</p> <p>R.5.2 Provide programs of professional development for primary and secondary specialist teachers – including instrumental and vocal teachers - to develop and maintain specific knowledge, understanding, skills and values and refresh perspective on music education</p> <p>R.5.3 Provide programs of professional development for principals and school administrators to develop and maintain understanding of the purpose and value of music education in schools</p> <p>R.5.4 Establish and maintain music mentoring and networking programs and Internet (or similar) based support for teachers and principals</p> <p>State and Territory school systems, sectors and schools management groups</p> <p>R.5.5 Support principals and school leaders to fund and facilitate this on-going professional development</p> <p>Teachers</p> <p>R.5.6 Demonstrate the currency and relevance of their knowledge, understanding, skills and values about music education</p>

Appendix 1

Recommendations from the NRSME Report: summary

National Review of School Music Education: Key Messages

Specific recommendations	
Curriculum Policy, Syllabus and Support Materials	<p>Strategic direction</p> <p>R.6 To support a cohesive inclusive curriculum approach to music education that meets student needs and interests</p> <p>Recommended actions</p> <p>The Australian Government</p> <p>R.6.1 Initiate and lead a music curriculum development project focusing on</p> <ul style="list-style-type: none"> • Providing a cohesive approach to music across Australian schools • Targeting specific priority needs identified by this Review: music technology, indigenous music, gifted and talented students, creativity, composition, improvisation and inclusive repertoire <p>State and Territory school systems and sectors</p> <p>R.6.1 Share existing music curriculum support materials</p> <p>R.6.2 Participate in collaborative, inclusive curriculum development projects</p> <p>R.6.3 Support partnerships with music organisations to produce curriculum materials</p> <p>R.6.4 Provide explicit guidance on the integration of planning, teaching and assessing music</p> <p>State and Territory school systems and sectors, in partnership with professional associations, industry and professional and community music organisations</p> <p>R.6.5 Use new technologies to support development and implementation of support materials for music education</p> <p>R.6.6 Establish clearing houses, libraries and mechanisms for sharing curriculum materials</p> <p>R.6.7 Continue to provide music support materials in a range of formats including print, digital and on-line until non-print formats are firmly established in all schools</p> <p>R.6.8 Encourage publishers to develop relevant materials supporting music in Australian schools</p> <p>R.6.9 Provide curriculum materials focusing on inclusive repertoire</p> <p>R.6.10 Connect with cultural projects such as the National Indigenous Recording Project to ensure that music programs explicitly recognize Australian indigenous music</p> <p>R.6.11 Build flexibility and responsiveness into curriculum development and implementation cycles and projects</p> <p>R.6.12 Provide curriculum materials catering for the needs of students with identified gifts and talents in music</p> <p>R.6.13 Provide curriculum materials supporting creativity, composition and improvisation in music</p> <p>Teachers</p> <p>R.6.14 Share curriculum support materials and participate in school-based curriculum development projects</p> <p><i>See also specific recommended actions about instrumental, vocal and choral music and music technology.</i></p>
Support Services for Music Education Advisory Services	<p>Strategic direction</p> <p>R.7 To enable every Australian student to participate and engage in continuous, sequential, developmental music education programs</p> <p>Recommended actions</p> <p>Schools, school systems and sectors</p> <p>R.7.1 Establish, reinstate and/or provide support services for music education including advisory teachers, consultants, resource libraries, mentoring, networking and on-line provision of support (with appropriate technology and training)</p> <p>R.7.2 Establish partnerships with professional and community organisations, professional associations and universities to provide support for music education in schools</p> <p>R.7.3 Initiate alternative models of delivery of curriculum services including outsourcing</p>

Appendix 1

Recommendations from the NRSME Report: summary

National Review of School Music Education: Key Messages

Specific recommendations

<p>Support Services for Music Education Support for learning a musical instrument</p>	<p>Strategic direction</p> <p>R.8 To ensure that</p> <ul style="list-style-type: none"> • Every Australian student participates and engages in initial instrumental music programs; and, • Students with identified interest and talent in instrumental music are provide with sustained vocal music programs <p>Recommended actions</p> <p>State/Territory school systems and sectors</p> <p>R.8.1 Provide instrumental tuition in a range of instruments that reflect the breadth of music in contemporary society and meet the needs of students</p> <p>R.8.2 Provide instrument hire schemes</p> <p>R.8.3 Provide funding for instrument maintenance and repair services</p> <p>R.8.4 Provide appropriate facilities for instrumental tuition, taking account of requirements for Occupational Health and Safety, Child Protection, storage and security</p> <p>R.8.5 Integrate instrumental and other class music learning</p> <p>R.8.6 Provide professional development for teachers in instrumental music</p> <p>R.8.7 Provide performance opportunities for instrumental music students</p> <p>Universities in partnership with school systems and sectors</p> <p>R.8.8 Research the delivery of instrumental music in a range of modes including through distance and electronic delivery</p>
<p>Support Services for Music Education Support for vocal music</p>	<p>Strategic direction</p> <p>R.9 To ensure that</p> <ul style="list-style-type: none"> • Every Australian student participates and engages in initial vocal music programs; and, • Students with identified interest and talent in vocal music are provide with sustained vocal music programs <p>Recommended actions</p> <p>State/Territory school systems and sectors</p> <p>R.9.1 Provide vocal and choral tuition for all students that reflects the breadth of music in contemporary society and meet the needs of students</p> <p>R.9.2 Provide appropriate facilities for vocal and choral music, taking account of requirements for Occupational Health and Safety and Child Protection</p> <p>R.9.3 Provide professional development for teachers in vocal and choral music</p> <p>R.9.4 Provide performance opportunities for vocal music</p> <p>Universities and schools of education</p> <p>R.9.5 Ensure that vocal and choral music is an integral part of pre-service training for teachers</p>
<p>Support Services for Music Education Music teaching and technology</p>	<p>Strategic direction</p> <p>R.10 To ensure that music technology is actively included in the curriculum</p> <p>Recommended actions</p> <p>State and Territory schools systems and sectors</p> <p>R.10.1 Provide and maintain music technology equipment</p> <p>R.10.2 Embed technology in curriculum, syllabi and provide support materials</p> <p>R.10.3 Provide professional development for all music teachers to ensure familiarity and integration of music technology in music programs</p> <p>R.10.4 Monitor and account for the inclusion of music technology</p> <p>Universities and Schools of Education</p> <p>R.10.5 Embed music technology in pre-service teacher education courses</p> <p>Schools and Teachers</p> <p>R.10.6 Incorporate music technology in their programs and account for its inclusion</p> <p>R.10.7 Undertake professional development programs to develop and maintain their understanding of music technology and its place in music education in schools</p> <p>R.10.8 Demonstrate their capacity to use music technology and integrate it into their programs</p>

Appendix 1

Recommendations from the NRSME Report: summary

National Review of School Music Education: Key Messages

Specific recommendations	
<p>Support Services for Music Education Facilities and equipment for music</p>	<p>Strategic direction</p> <p>R.11 To ensure provision of the facilities and equipment necessary for every Australian student to participate and engage in continuous, sequential, developmental music education programs</p> <p>Recommended actions</p> <p>R.11.1 The Australian Government in partnership stimulate music education through the provision of one-off grants to schools for music facilities and equipment, including instruments</p> <p>R.11.2 State/Territory school systems and sectors ensure that schools have up-to-date and well-maintained facilities and equipment to support contemporary music programs</p> <p>R.11.3 Communities and parents support music in schools through fundraising and advocating for funds, facilities and equipment</p>
<p>Partnerships, connections and networking</p>	<p>Strategic direction</p> <p>R.12 To ensure that music in schools is supported and enhanced by partnerships with key music and arts funding organisations</p> <p>Recommended actions</p> <p>The Australian Government, State and Territory governments, school systems and sectors</p> <p>R.12.1 Establish develop and maintain partnerships between education and arts/culture departments through agreements, shared staffing and resources</p> <p>R.12.2 Establish develop and maintain partnerships between schools, education and music organisations to support music in schools</p> <p>Professional music organisations in partnership with their funding agencies</p> <p>R.12.3 Develop, extend and sustain music programs for schools, exploring partnerships that engage students with music in their community</p> <p>R.12.4 Ensure that connections are made to school music by projects such as the National Indigenous Recording Program</p> <p>Schools, Principals and Teachers</p> <p>R.12.5 Engage students with music in the community through partnerships with music organisations</p> <p>Parents and community</p> <p>R.12.6 Support music in schools</p> <p>Musicians</p> <p>R.12.7 Take on active mentoring and support roles for music in schools</p>
<p>Facilitating effective music in schools Role of Principals and School Leadership</p>	<p>Strategic direction</p> <p>R.13 To recognise the crucial role of school leadership in successful music education in schools</p> <p>Recommended actions</p> <p>The Australian Government in partnership with schools systems and sectors</p> <p>R.13.1 Promote the value of leadership for effective music education in schools See also R1.3</p> <p>National Institute for Quality Teaching and School Leadership (NIQTSL)</p> <p>R.13.2 In developing standards for principals, NIQTSL consider the inclusion of the knowledge, understandings, skills and values about supporting music education based on the Guidelines for Effective Music Education developed by this Review</p> <p>Schools systems and sectors</p> <p>R.13.3 Provide information to School Council, decision-making groups and parents on the value of music education and the crucial role of leadership</p> <p>R.13.4 Monitor the effectiveness of music education programs</p> <p>Schools</p> <p>R.13.5 Ensure that the crucial role of leadership is recognised</p>

Appendix 1

Recommendations from the NRSME Report: summary

National Review of School Music Education: Key Messages

Specific recommendations

<p>Facilitating effective music in schools Role of Music Specialist Teachers in Primary Schools</p>	<p>Strategic direction</p> <p>R.14 To ensure all primary school students have access to music specialist teachers</p> <p>Recommended actions</p> <p>States/Territories systems and sectors</p> <p>R.14.1 Provide appropriately trained music specialist teachers for all Australian primary schools</p> <p>R.14.2 Negotiate industrial agreements for music specialist teachers to recognise the specific working conditions of music in primary schools and support collaborative and team-teaching between specialist music teachers and classroom teachers</p> <p>R.14.3 Monitor the implementation of music specialist teachers in primary schools as part of accountability processes</p> <p>Where difficulties in providing music specialist teachers persist</p> <p>R.14.4 Provide on-going support services for classroom teachers through:</p> <ul style="list-style-type: none"> • Suitable contemporary support materials • Technology and on-line support • Advisory teachers and networks • Sharing of music specialist teachers to support professional development and learning, as well as stimulate and support personal growth <p>School principals</p> <p>R.14.1 Provide classroom generalist teachers with guidelines and professional development about the role of specialist teachers and expected models of collaboration</p> <p>R.14.2 Monitor and account for effective use of music specialist teachers</p> <p>School systems and sectors in partnership with universities, professional and community music organisations, industry and professional associations</p> <p>R.14.3 Research models of collaboration between music specialist teachers, classroom teachers and other partners</p>
<p>Facilitating effective music in schools Time for music in the timetable</p>	<p>Strategic direction</p> <p>R.15 To ensure sufficient time for continuous developmental music programs for all students K-10</p> <p>Recommended actions</p> <p>State/Territory school systems, sectors:</p> <p>R.15.1 Direct schools on appropriate time and approaches to timetabling for continuous developmental music programs for all students K-10</p> <p>Schools and principals:</p> <p>R.15.2 Provide time for continuous, developmental music programs K-10</p> <p>R.15.3 Explore and adopt innovative approaches to providing time for and timetabling music</p> <p>Universities and professional associations:</p> <p>R.15.4 Research and report on innovative approaches to providing time for and timetabling music</p> <p>R.15.5 Run professional development workshops for principals and teachers on approaches to timetabling music in schools</p>
<p>Accountability</p>	<p>Strategic direction</p> <p>R.16 To demonstrate quality music programs through appropriate accountability measures</p> <p>Recommended actions</p> <p>MCEETYA</p> <p>R.16.1 Monitor music education participation and attainment in the National Reports on Australian Schooling (or equivalent)</p> <p>School systems and sectors</p> <p>R.16.2 Articulate and implement systemic approaches to strengthen accountability measures and data reporting mechanisms for music education</p> <p>R.16.3 Monitor and demonstrate accountability for music education outcomes for all students</p> <p>Schools, Principals and Teachers</p> <p>R.16.4 Demonstrate accountability for music education outcomes for all students</p>

Appendix 2

Quick glance grid

NRSME Recommendations and Workshop Action Points

Recommendations/Workshop Outcomes

The following grid shows the relationship between the Recommendations of the NRSME Report, the National Music Workshop Communiqué and the Workshop Action Points.

NRSME Recommendations	National Music Workshop Communiqué	Workshop Action Points
1, 13	2	TOP LINE 1
2	5, 3(a)	TOP LINE 2
2, 6, 7, 8, 9, 10, 15, 16	3(b)	TOP LINE 3
		TOP LINE 4
3, 4, 5	3(c)	TOP LINE 5
3, 4, 5, 14	3(c)	TOP LINE 6
6, 7, 8, 9, 11,		TOP LINE 7
16	6	TOP LINE 8
3, 4, 5, 7, 9, 10, 14	3(c)	SUPPLEMENTARY 1
7, 8, 9, 10, 14		2
7, 11, 12		3

Summary List: Top Line Action Points

1. *Elevate Status Of Music*
2. *Establish A National Model Curriculum*
3. *Integrate The Music Curriculum*
4. *Build Momentum*
5. *Extend Teacher Training*
6. *Transform Primary School Music*
7. *Create A National Music Education Resource*
8. *Measure And Report Music Programs*

Appendix 3

Models

The two models described in this Appendix provide exemplars of advocacy/partnership and professional development programs. Refer to Top Line Action Point 1 and Supplementary Action Points 1 and 3.

Model 1. Advocacy Program – Canada

The model - Music Monday

The idea is that if one were to open the front door of his or her home and stand on the street on Monday, May 1, 2006, one would hear music and the skies would be filled with melody.

Reference:

W: <http://www.coalitionformusiced.ca>

This program is provided by the Coalition for Music Education in Canada. Their mission is: to raise awareness and understanding of the role music plays in Canadian culture and to advocate the contribution that music education makes in the lives of all Canadians. It is the goal of the Coalition to see that all children have the right and opportunity to receive, through their core curriculum, a well-rounded and balanced education that includes a comprehensive, sequential quality program in music.

'The goal of **Music Monday** is to celebrate the galvanizing power of music in Canada and demonstrate how that power is rooted in school music programs. We are creating an event that can be used as a platform to inspire public celebration, awareness and discussion every year. We want to provide a tangible demonstration of how music programs shape young lives and the fun young people have in making music. This is the time for students, teachers and everyone to unite with their communities to show their love of music in their schools and in their lives. . . .

On the first Monday of May, students and teachers take their music programs outside into the open air of their school grounds or into their communities, to perform a short concert. There is a series of outdoor school concerts right across the country from the elementary level right through to secondary schools.

The magic of the event is that at the same point during that day, that is at 10 am Pacific time, 1 pm Eastern time and 2 pm Atlantic time, and 2:30 in Newfoundland, schools right across the country will be united by one piece of music. Simple and inspiring, this melody is provided to schools in a variety of arrangements suitable for primary choirs through to senior high school bands and orchestras. In short, it is a piece of music that can transcend all genres and unite everyone through the melody and the act of performing it at the same time.'

Source: W: <http://www.coalitionformusiced.ca>.

Key aspects of this model

This model has characteristics that may well be useful to consider in the development of advocacy and partnership projects for Australian circumstances. They are:

NATIONAL ADVOCACY FOCUS

- *Involvement from government leaders providing endorsement and support*
- *national and local media profile of the activity and events*
- *a Web-based forum enables cross-country exchange and development*
- *broadband link of city performances provides access across country*
- *involvement of every school child*
- *high profile supporter quotes provided by key musicians in Canada such as Pinchas Zukerman*
- *music used in the activity has an advocacy theme*
- *student, parent and teacher involvement and support quoted in media*
- *Hall of Fame inductee for MM*

Appendix 3

Models

PARTNERSHIP & SUPPORT

A range of partnerships and support for Music Monday include:

- *sponsored prizes;*
- *partnering with composers and arrangers to provide the MM music activity;*
- *involvement of National Arts Centre as venue for major city concerts;*
- *sector sponsorship and support from music industry, education organisations, musicians, parents; and*
- *local communities involved in school event.*

CURRICULUM ACTIVITY AND SUPPORT

Through provision of the MM music, arranged to suit all levels of instrumentation and ability, teachers are provided with curriculum activity in preparation for the Day.

There are many other aspects to this inspirational project, details of which can be found on the website.

Model 2. Professional Development Program – Music Manifesto, UK

The model - Key Stage 2 Music: Continuing Professional Development Program

This program is developed under the Music Manifesto program of the DfES in the UK, which recently committed two million pounds to create a flexible training program for staff involved in teaching music in primary schools in the UK.

References:

14 September 2006 press release, Lord Andrew Adonis, State of Play launch

W:<http://www.musicmanifesto.co.uk/news/details/>

W:<http://www.ks2music.org.uk/site>

Key aspects of this model

This model is of interest for the delivery of professional development to music educators. It has a number of characteristics that may translate well to Australian conditions. These characteristics meet a number of the requirements identified by Australian music educators as necessary in the delivery of quality professional development for music educators. They are:

- *RESOURCING. Training in this program is fully funded by the UK government and is therefore no cost to participants*
- *TRAINING DELIVERY. Training is delivered by Open University and Trinity College London on contract to DfES*
- *ELIGIBILITY. All teachers working in music programs in UK primary schools are eligible for the program*
- *EASE OF ACCESS. Delivery of the program includes on-line lectures, seminars, resources and conferencing*
- *ADDITIONAL SUPPORT. Each participant is assigned a mentor to provide support and help throughout the program*
- *MEETING INDIVIDUAL NEEDS. Each applicant completes an on-line Needs Analysis Profile, which takes account of prior learning and experience, and allows for the participant to be provided with an individualised route through the program*
- *INCLUSIVE BASIS. Due to the individual programming developed from the Needs Analysis, it is possible for anyone involved in delivering school music to be involved. This might include professional musicians working in schools, instrumental teachers, freelance musicians, classroom teachers and others. The program is structured to meet the widest range of music traditions and genres.*

While it is not suggested that this be transplanted to Australia, some elements may serve as useful starting points for development of professional development programs for teachers in Australia.

Appendix 4

Development of curriculum resources

At the November 2005 release of the findings of the National Review of School Music Education, the then Minister for Education, Science and Training, the Hon. Dr Brendan Nelson, MP, announced that music would be made a priority under the Australian Government's \$139 million Quality Teaching Program. A further \$500,000 was committed to developing curriculum resources in priority areas.

The Communiqué of the subsequent National Music Workshop included a number of Items and Action Points relating to the improvement of curriculum delivery and resources, namely:

- *Ensure all teachers and individuals involved in the provision of music education within Australian schools have the skills to deliver programs that reflect best practice.* Communiqué Item 3(a)
- *Support the concept of a model curriculum for school music, which is consistent and accessible for both specialist and generalist teachers.* Communiqué Item 5
- *Undertake — collectively and individually — to work together with an ultimate goal of ensuring that good music education practice is shared and furthered to enable every Australian child the opportunity to experience the benefits and joy of making music.* Communiqué Item 4

The Top Line and Supplementary Action Points also take up this theme, namely:

- *Establish a national model music curriculum* Top Line Action Point 2
- *Integrate the music curriculum* Top Line Action Point 3
- *Extend teacher training* Top Line Action Point 5
- *Transform primary school music* Top Line Action Point 6
- *Create a national music education resource* Top Line Action Point 7
- *Improve professional development* Supplementary Action Point 1
- *Extend capability to deliver* Supplementary Action Point 2

Throughout the Workshop a number of strategies were proposed as means to draw these themes together. These are collated following, under three action stages—mapping, building and provision. This is referred to the MAG for implementation.

1. MAPPING

We refer here to the collation of current music education resources and curriculum materials throughout Australia.

1.1 Curriculum		1.2 Resources	
1.1.1	Identify common strands in curriculum across all states.	1.2.1	Identify existing resources for curriculum and professional development.
1.1.2	Identify unique aspects of curriculum material, for further consideration.	1.2.2	Identify gaps in material –not currently provided.
1.1.3	Consider in particular the QLD model and other specific good practice noted in the Workshop.	1.2.3	Explore existing best practice resource models from overseas, as exemplars and reference.
1.1.4	Document the results of the mapping task as a resource for use across Australia.	1.2.4	Document all identified music curriculum resources, existing and best practice models.

Note: Some of this has been gathered as part of the National Review findings.

2. BUILDING

This refers to the development of future models in curriculum and resources.

2.1 Curriculum		2.2 Resources	
2.1.1	Collaborate nationally to develop a sound pedagogy model as the basis for a national curriculum model based on the documentation at 1.1.4.	2.2.1	Collaborate nationally to develop a pedagogy model to underpin the development of additional resource materials.
2.1.2	Commission development of a national curriculum model based on the profile outlined in 2.1.1.	2.2.2	Plan a developmental pathway to provide national access for existing and additional resources.

3. PROVISION

This considers the delivery of curriculum and resources, in the context of the Workshop Communiqué and Action Points.

3.1 Curriculum		3.2 Resources	
3.1.1	Resource the delivery of the model curriculum outlined at 2.1.2.	3.2.1	Resource the delivery plan at 2.2.2, taking into account the Workshop Top Line Action Point 7.
3.1.2	Provide a range of delivery modes to disseminate the model curriculum nationally.	3.2.2	Provide additional delivery modes such as print, presentation etc for curriculum resources and professional development.
3.1.3	Include provision for regular evaluation, adjustment and development.	3.2.3	Include in the provision a mechanism for ongoing evaluation and development according to the pedagogical principles set at 2.2.1.

Appendix 5

The National Music Workshop program

Discussion Group	Moderator	Organisation
Group A	Neryl Jeanneret	University of Melbourne
Group B	Andy Arthurs	Queensland University of Technology
Group C	Leonie Pech	DECS- Adelaide
Group D	Robin Stevens	Deakin University
Group E	Jane Law (Sunday) Paul Morgan (Monday)	Primary Principals Association AMEB
Group F	Dick Letts	Music Council of Australia
Group G	Robin Pascoe	Murdoch University
Group H	Ros Moxham	Secondary Principals Association
Group I	Carl Stevens	Catholic Education Office Melbourne
Group J	Julie Montague	ASME

National Music Workshop program - Sunday August 27th

8.30am	Registration opens
9.30am	Tea/Coffee
10.00am State Ballroom	<p>National Music Workshop - Opening</p> <p>Welcome – Ian Harvey, Executive Officer, Australian Music Association</p> <p>Formal opening: The Hon. Mr Pat Farmer MP (Parliamentary Secretary to the Minister for Education, Science and Training)</p> <p>Objective – what we are here to achieve – Ian Harvey</p> <p>Program outline - Alan Cartwright (facilitator)</p>
10.30am State Ballroom	<p>Session 1 – Teacher education, training and teacher professional learning</p> <p>Ensuring all teachers and individuals involved in the provision of music education within Australian schools have the necessary skills and understandings to deliver programs that reflect world's best practice</p> <p>Presentation and best practice examples</p> <ol style="list-style-type: none"> 1. Teacher education <i>Deidre Russell- Bowie – University of Western Sydney</i> 2. Professional development <i>Mandy Stefanakis – Essex Heights Primary School</i> <p>Panel session: Perspectives on teacher education, training and professional development.</p> <p>Panellists:</p> <ul style="list-style-type: none"> • Neryl Jeanneret – University of Melbourne • Robin Stevens – Deakin University • Leonie Trimper – Australian Primary Principals Association • Margaret Bradley – Music Consultant, NSW DET • Sharon Fulcher – Teacher, Lakemba Primary School, NSW
11.30 am Breakout rooms	<p>Workshop sessions:</p> <p>An examination of key questions and issues as identified in the following NRSME recommendations (R3, 4, 5 and 14) and highlighted in the opening best practice presentations and panel discussions.</p>
12.15pm State Ballroom	<p>Group reporting and discussion</p> <p>On the issue of teacher education, training and professional development. Considered actions and outcomes</p>
1.00pm	Lunch

Appendix 5

The National Music Workshop program

<p>2.00pm State Ballroom</p>	<p>Session 2 – Curriculum (Policy and content focus) The basis on which we can provide all Australian children with the opportunity to participate in continuous, sequential, developmental music education programmes as part of their schooling, including the opportunity to participate in instrumental or vocal activity (programs). Presentation and best practice examples 1. Karen Carey – Methodist Ladies College 2. Jay McPherson – NSW Board of Studies Panel session: Perspectives on curriculum policy and content Panellists: <ul style="list-style-type: none"> • Jane Law – Australian Primary Principals’ Association • Dick Letts – Music Council of Australia • Andy Arthurs – Queensland University of Technology • Ros Moxham – Australian Secondary Principal’s Association • Helen Champion – Victorian Curriculum and Assessment Authority </p>
<p>3.00pm Breakout rooms</p>	<p>Workshop sessions: An examination of key questions and issues as identified in the following NRSME recommendations (R1, 2, 6, 8, 9, 15 and 16) and highlighted in the in the opening best practice presentations and panel discussions.</p>
<p>4.00pm State Ballroom</p>	<p>Group reporting and discussion Curriculum policy and content Considered actions and outcomes Summary for the day</p>
<p>5.15pm</p>	<p>Break until dinner</p>
<p>6.30pm State Ballroom foyer</p>	<p>Pre-dinner drinks and entertainment</p>
<p>7.00pm State room</p>	<p>Dinner Guest speakers: Welcome - Graham Hoskins – President of the Australian Music Association Speech – The Senator Hon. Rod Kemp, Minister for the Arts and Sport Entertainment: String quartet from 6.30pm Featured performance – Tony Gould and Bob Sedergreen</p>

National Music Workshop program - Sunday August 28th

<p>Prior to 9am</p>	<p>Breakfast at leisure and check out</p>
<p>9.00am State Ballroom</p>	<p>Opening</p>
<p>9.15am State Ballroom</p>	<p>Session 3 – Curriculum (Provision and implementation focus) Augmenting the Diminished –actions for the furthering of music opportunities in Australian schools. Presentation and best practice examples 1. Mary-Jane Whitehead – WA Dept of Education and Training 2. Mike Tyler – Education Queensland Panel session: Perspectives on the provision and implementation of music education curriculum Panellists: <ul style="list-style-type: none"> • Brad Merrick – Association of Independent Schools • Meredith Ash – Principal – North Sydney Girls High School • Susan Rogers – SA Primary School Music Festival • Darren Wickes – Kodaly • Brad Ruben – Brisbane State High School </p>

Appendix 5

The National Music Workshop program

10.15am Breakout rooms	Workshop sessions: An examination of key questions and issues as identified in the following NRSME recommendations (R7, 8, 9, 10 and 11) and highlighted in the in the opening best practice presentations and panel discussions.
11.15am State Ballroom	Group reporting and discussion Provision and implementation of music education curriculum. Considered actions and outcomes.
12.00pm	Lunch
1.00pm State Ballroom	Session 4 – Developing partnerships in music education Partnerships in music education - working together with a goal of ensuring that good music education practice is shared and furthered, enabling every Australian child has the opportunity to experience the benefits and joy of making music. Presentation and best practice examples 1. Bev McAllister – Dandenong Ranges Music Council 2. Merrilee Mills - NT MAST and LYNX programs Panel session: Perspectives on the partnership development and implementation in music education Panellists: <ul style="list-style-type: none"> • Lionel Murray – Managing Director, Datasonics • Greg Heidke – Principal, Kelvin Grove State College • Helen O’Neill - Australian Major Performing Arts Group • Graham Sattler – NSW Regional Conservatoriums • Ann Blore – Editor, Music in Action
2.00pm Breakout rooms	Workshop sessions: An examination of key questions and issues as identified in the following NRSME recommendations (R12) and highlighted in the in the opening best practice presentations and panel discussions.
2.45pm State Ballroom	Group reporting Curriculum materials and resources – considered actions and outcomes. Facilitated session.
3.30pm State Ballroom	Closing session Development of National Music Workshop recommendations and action plan. Summary of key messages for the National Music Workshop report. Development of a Workshop communiqué.
4.45pm	Workshop close

Appendix 6

Workshop attendees

National Music Workshop Guests List

Delegate Name	Position/Role	Organisation
Senator The Hon. Rod Kemp	Minister for the Arts and Sport	Australian Government
The Hon. Pat Farmer MP	Parliamentary Secretary to the Minister for Education, Science and Training	Australian Government
Mr Chris Pearce MP	Parliamentary Secretary to the Treasurer	Australian Government
Mr Stan Piperoglou	Chief of Staff to the Minister of Education, Science and Training	Department of Education, Science and Training
Mr Ryan Haddick	Schools Advisor to the Minister for Education Science and Training	Department of Education, Science and Training
Ms Vanessa Jones	Advisor to the Minister for the Arts and Sport	Department of Communications, Information Technology and the Arts
Ms Flynn McDermott	Advisor to the Hon. Pat Farmer MP	Department of Education, Science and Training
Mr Noel Simpson	Branch Manager- Quality Outcomes	Department of Education, Science and Training

Appendix 6

Workshop attendees

National Music Workshop Delegates List

Delegate Name	Position/Role	Organisation	State
Wendy Armstrong	Music Specialist	Department of Education and Training	WA
Sue Arney	Teacher	Blackburn High School	VIC
Andy Arthurs*	Head of Music and Sound	Queensland University of Technology	QLD
Meredith Ash	Principal	North Sydney Girls High School	NSW
Louise Barkl	Program Director Musica Viva in Schools	Music Viva	NSW
Margaret Barrett	Music and Arts Education	University of Tasmania	TAS
Mei Lin Bastian	Project Officer	Dep't Communications, Information Technology and the Arts	ACT
Paul Blackaby	Principal	Cygnets Primary School	TAS
Naida Blackley	Principal	ACT Instrumental Music Program	ACT
David Barmby	Artistic Administrator	Australian National Academy of Music	VIC
Andrew Blair	President	Australian Secondary Principal's Association	VIC
Ann Bliss	Representative	Australian Parents Council	7250
Ann Blore	Editor	Music in Action	VIC
Sarah Brooke	Lecturer	LaTrobe University	VIC
Michelle Boyen	Music/Drama teacher	Noarlunga Downs Primary School	SA
Margaret Bradley	Music Consultant	Department of Education and Training	NSW
Tina Broad	Campaign Manager	Music. Play for Life	NSW
Cathy Brown-Watt	Executive Director - Major Performing Arts	Australia Council	NSW
Alana Bryett	Music Teacher	Bullocky Point	NT
Philip Burn	Managing Director	Hal Leonard Australia	VIC
Lynne Burt	Teacher	Hartwell Primary School	VIC
Bernie Cappichiano	Managaing Director	Musico	VIC
Karen Carey	Head of Music	Methodist Ladies College	NSW
Alan Cartwright	Facilitator	National Music Workshop	NSW
Peter Cavanagh	Director of Music	Marcellin College	VIC
Ben Chambers	Head of Music	St. Mary's College	SA
Helen Champion	Manager - The Arts	Victorian Curriculum Assessment Authority	VIC
Nancy Cincotta	Catholic Schools Performing Arts Coordinator - primary	Catholic Education Office Sydney	NSW
Robert Clarke	Managaing Director	Australian National Academy of Music	VIC
Paul Cole	Principal	Hambleton Primary School	NSW
Lorraine Connell	Lecturer	Charles Darwin University	NT
Colin Cornish	Chief Executive Officer	Australian Youth Orchestra	NSW
Susan Coull	Principal, Vision Australia School	Australian Music Therapy Association	VIC
Graham Cox	Policy and Program Manager - Arts	Department of Education and Children's Services	SA
Elaine Crowle	Representative	Australian Council State School Organisations	ACT
James Cuskelly	Co-ordinator of Music Education	The University of Queensland	QLD
Susie Davies-Splitter	Representing	Australian National Council of Orff Schulwerk	VIC
Michael Degenhart	Head of Music	Westminster School	SA
Steve Dillon	Senior Lecturer Music Education	Queensland University of Technology	QLD
Greg Dodge	Manager	Oxygen42	QLD
Peter Dunbar-Hall	Associate Dean	Sydney Conservatorium of Music	NSW

Appendix 6

Workshop attendees

National Music Workshop Delegates List

Delegate Name	Position/Role	Organisation	State
Peter Eddleston	Teacher	Snug Primary School	TAS
Rachelle Elliot	Executive Officer	Orchestras Australia	NSW
John Faragher	Principal	Forest Lake State School	QLD
Helen Farrell	Teacher	Glenroy Specialist School	VIC
Loreta Fin	Head of Strings	Sommerville House	QLD
David Forrest	Research Co-Ordinator	RMIT University	VIC
Kevin Fraser	Teacher	School of Instrumental Music	WA
Maree Frisby	Classroom Music teacher	Apollo Parkeways Primary School	VIC
Sharon Fulcher	Music Teacher	Lakemba Primary School	NSW
Gillian Gardiner	Program Manager, Youth Education and the Arts	Australia Council	NSW
Catherine Gerrard	Publications Manager	Allans Publishing	VIC
Iain Giblin	Lecturer, Music Education	University of NSW	NSW
Richard Gill	Music Director	Victorian Opera	VIC
Debra Gilmore	Assistant Head Teacher Music	Sydney Boys High School	NSW
Chris Goff	Director of Music	Association of Independent Schools	WA
Liese Gordon	Teacher and co-ordinator - Instrumental Music	Regional base, NT Music School	NT
Mary-Anne Goyder	Music Specialist- Primary	Department of Education and Training	WA
Barbara Grant	Principal	Blackburn High School	VIC
Rob Greenwood	Senior Music Programs Officer	Department of Education	TAS
Tracey Gunn	Representative	Australian Band and Orchestras Directors Association	NSW
Sharee Haberle	Teacher	Glenorchy Primary School	TAS
Graeme Hall	Director- Teacher Education and Research	Teaching Australia	ACT
Nick Hampton	Executive Director	Australasian Music Publishers Association	NSW
Elizabeth Harlock-Lee	Head of Music	Fremont- Elizabeth City High School	SA
Ian Harvey	Executive Officer	Australian Music Association	VIC
Greg Heidke	Principal	Kelvin Grove State College	QLD
Ken Hodgkinson	District Coordinator	Wide Bay Resource Centre	QLD
Graham Hoskins	President	Australian Music Association	WA
Jenny Hoy	Teacher	Korrumburra SC	VIC
Ralph Hultgren	Head of Pre-Tertiary Studies	Queensland Conservatorium Griffith University	QLD
Neryl Jeanneret*	Senior Lecturer, Music Education	The University of Melbourne	VIC
Stuart Kellaway	Music teacher	NT Music School	NT
Kevin Kelley	Education Officer	Association of Music Educators	VIC
Bernadette Kelly	Manager	Dep't Communications, Information Technology and the Arts	ACT
Greg Kelly	Principal Consultant - The Arts	Department of Education and Training	WA
Kellie Kremmer	Education Manager	Opera Queensland	QLD
Jill Kuhn	Music Co-ordinator	The Essington School Darwin	NT
Jane Law*	Principal	Ryde East Public School	NSW
Richard Letts*	Executive Director	Music Council of Australia	NSW
Nora Lewis	Principal	NT Music School	NT
Anne Lierse	Director of Music	Melbourne High School	VIC

Appendix 6

Workshop attendees

National Music Workshop Delegates List

Delegate Name	Position/Role	Organisation	State
David Lockett	Associate Dean	Elder Conservatorium of Music	SA
Scott Loveday	Director of Music (Middle & Senior Schools)	Carey Baptist College	WA
Christoph Maubach	Lecturer	Australian Catholic University	VIC
Bev McAlister	Community Music Coordinator	Dandenong Ranges Music Council	VIC
Paul McCarthy	Head of Performing Arts	Catholic Education Office	WA
Bruce McCourt	Manager Curriculum Development and Support	ACT Dep't of Education and Training	ACT
Sarah McGarry	Teacher	Brisbane Girls Grammar School	QLD
Linley McGlashen	Teacher	Killara Primary School	VIC
Jay McPherson	Inspector, Creative Arts	NSW Board of Studies	NSW
Harley Mead	Teacher	Moreton Bay college	QLD
Brad Merrick	Assistant Head of Music	Barker College	NSW
Merrilee Mills	Advisory Teacher - Lynx Project	NT Music School	NT
Julie Montague*	President	Australian Society for Music Education	NSW
Paul Morgan*	CEO	AMEB	VIC
Peter Morris	Head of Music	Villanova College	QLD
Ros Moxham*	Principal	Fort Street High School	NSW
Jennifer Murphy	Artistic Director	Catholic Schools Performing Arts	NSW
Lionel Murray	Managing Director	Datasonics	NSW
Giselle Nathan	Teacher - ANU Music in Primary and Secondary Schools	ACT department of Education and Training	ACT
Reg Newitt	Manager Creative Arts	Department of Education and Training	NSW
Deborah Nicholson	Program Manager	The Song Room	VIC
Matt Noble	Teacher	Immanuel Primary School	SA
Helen O'Neil	Executive Director	Australian Major Performing Arts Group	NSW
Helen O'Neill	Teacher	Helensvale State high school	QLD
Dianne O'Toole	A/PEO The Arts	Department of Education	TAS
Vic Pappas	Senior Project Officer	Department of Education and Training	VIC
Ray Partridge	Education Specialist	Roland Corporation	NSW
Robin Pascoe*	Senior Lecturer	Murdoch University	WA
Tony Paye	Teacher	Methodist Ladies College	VIC
Leonie Pech*	Manager, Music Programs	Department of Education and Children's Services	SA
Marisa Perica	Assistant Principal/Music Specialist	Catholic Education Office	WA
Colin Pettit	President	Australian Government Primary Principals' Association	WA
Darryl Poulsen	Head of School	The University of Western Australia	WA
Sheena Prince	Head Teacher Music	Albany State High School	WA
Mark Pullen	General Manager	AusMusic	VIC
Sharyn Quirk	Performing Arts Co-ordinator	St Clares College	ACT
Andrew Reid	Standards & Assessment Officer	Queensland Studies Authority	QLD
Mandy Reynolds-Smith	Principal	Devonport High School	TAS
Peter Roennfeldt	Chair	NACTMUS	QLD
Suzanne Rogers	Manager	Primary Schools Music Festival	SA
Jenny Rosevear	Lecturer, Music Education	University of Adelaide	SA

Appendix 6

Workshop attendees

National Music Workshop Delegates List

Delegate Name	Position/Role	Organisation	State
Stella Rotar	Education Liason Officer	The Queensland Orchestra	QLD
Brad Ruben	Director of Bands	Brisbane State High School	QLD
Diedre Russell-Bowie	Associate Professor Creative Arts Education	The University of Western Sydney	NSW
Graham Sattler	President	Assoc of NSW Regional Consevatoriums	NSW
Giancarlo Savaris	Director - School Outcomes Group	Department of Education, Science and Training	ACT
Margaret Seares	Senior Deputy Vice-Chancellor	The University of Western Australia	WA
Stuart Shearman	National Councillor	Australian National Choral Association	VIC
Rohan Smith	Head of Arts	Department of Education and Training	WA
Jane Southcott	President	Australian Association for Research in Music Education	VIC
Don Spencer	CEO	Australian Children's Music Foundation	NSW
Mandy Stefanakis	Teacher	Essex Heights Primary School	VIC
Carl Stevens*	Team Leader Learning Standards	National Catholic Education Office	VIC
Robin Stevens*	Music Education	Deakin University	VIC
Jonty Stockdale	Head of School	Victorian College of the Arts	VIC
Susan Sukkar	Regional Arts Consultant	Department of Education and Training	NSW
Kim Sutherland	Head Teacher Creative Arts	Maitland - Grossman High School	NSW
Nita Temmerman	Associate Dean	Deakin University	VIC
Leonie Trimper	President	Australian Primary Principals Association	SA
Judith Tudball	Director of Music	The Friends School	TAS
David Turner	Teacher	Parklands High School	TAS
Bill Twyman	Centre Director	Macquarie ICT Innovation Centre	NSW
Mike Tyler	Senior Education Officer	Education Queensland	QLD
Nanette Van Ruiten	Deputy Principal	Parafield Gardens High School	SA
Peter Varley	Managing Director	The Midi people	NSW
Katie Wardrobe	Education specialist	Sibelius Australia	VIC
Peter Wardrobe	Education specilaist	Sibelius Australia	VIC
Craig Wattam	Principal	James Sheehan Catholic High	NSW
Brian West	Teacher	Rosny College	TAS
Susan West	Convenor, Music in Primary Schools	Australian National University	ACT
Scott Weston	Director of Music	St. Mary's College	TAS
Mary-Jane Whitehead	Manager – Music Instrumental Services	Department of Education and Training	WA
Darren Wicks	President	Kodaly Music Education Institute of Australia	VIC
Lynlee Williams	Teacher	Elatham High School	VIC
Peta Williams	General Manager	Nordoff Robbins Music Therapy	NSW
Lauren Willis	Project Officer	Department of Education, Science and Training	ACT
Carolie Wilson	Deputy Principal	Ainslie School	ACT
Anna Yerbury	Education Manager	Musica Viva in Schools	NSW
Roland Yeung	Director of Music	Carey Baptist Grammar School	VIC
Belinda Young	Primary Teacher/Music Specialist	Larapinta Primary School	NT

* denotes discussion group moderator

Appendix 7

Keynote Speech

The Way Forward

Music Workshop Address

Senator The Hon. Rod Kemp

Minister for the Arts and Sport

Sunday 27 August 2006

Graham Hoskins [Australian Music Association President]
Professor Margaret Seares [Chair, National Review of Music Education]

Distinguished Guests
Ladies and Gentlemen

I am delighted to be here this evening.

I would like to thank all participants for lending their time and expertise to the National Music Workshop on the state of music education.

I have no doubt that your discussions and ideas on the way forward will be invaluable.

Background

In August 2003 Richard Gill, the Music Director of Victorian Opera and Artistic Director of the Sydney Symphony Education program, came to see me about the state of music education in schools.

He said to me that he was very concerned about the current situation.

He pointed to the significant decline in standards in the reading and writing of music, and in the range of repertoire being taught.

Richard contrasted a music curriculum for primary schools around the time of Federation with what is being offered today.

He was concerned about the quality of teaching and in particular he felt that training institutions were not preparing teachers adequately to deal with the complexities of teaching instrumental music.

I suggested we meet with Brendan Nelson, then Minister for Education, Science and Training and sort through what we could do together—the Government and the music sector—to get back on track.

When we met in September 2003 with Brendan, Richard made a very persuasive case for a significant review.

I am sure the Minister for Education was receiving similar messages from a range of stakeholders, many of whom are represented in this room.

It was agreed at that meeting that Brendan's department would fund a comprehensive review of the teaching of music in schools.

The Review was announced in March 2004 and was presented to the Government in November 2005.

I would like to take this opportunity to congratulate Margaret

Seares, the Review Team and the Steering Committee for producing a comprehensive and very well argued review.

Margaret Seares and her Review colleagues have produced a series of findings and recommendations to help take us forward and improve music education in Australia.

This Review was not for the faint-hearted.

It clearly shows that Australia faces considerable challenges in delivering music education.

I understand that there was a vigorous debate in the committee about the seriousness of the current situation.

In the Executive Summary of the Review there is a discussion about whether the term crisis should be used.

In the end the report decided that the evidence—and I quote—“points to this being a time when action must be taken, a critical turning point”.¹

Margaret Seares summarised the situation in the following terms in the foreword to the Review—again I quote:

“...while submissions and surveys revealed some fine examples of school music programmes, they also reveal cycles of neglect and inequity which impacts to the detriment of too many young Australians, particularly those in geographically and socially disadvantaged areas.

The research has revealed patchiness in opportunities for participation in music, significant variability in the quality of teaching and teacher education, a need for much greater support for music teachers and unintended detrimental impacts on music education arising from changes in the place of music within the overall curriculum.

*Overall, the quality and status of music in schools is patchy at best, and reform is demonstrably needed...”*²

Margaret then ended with the plea that we need – I quote – “strong support from your Government”³

I would like to say to everyone here this evening that the Australian Government does offer this support and would like to work with you through the issues raised, and the recommendations, to get music education in Australia on a solid footing.

In announcing the National Music Workshop, Minister Bishop indicated that it was to provide stakeholders with the opportunity to consider the findings of the National Review of School Music Education.⁴

I do not propose to recap the important points which were made by Pat Farmer, Parliamentary Secretary representing the Minister for Education, Science and Training in his opening remarks to the conference earlier today.

Pat eloquently argued the case for quality music education. He also outlined the initial responses to the Review by the Department of Education, Science and Training.

In my remarks tonight, I want to make some suggestions on how we can bring about reform, and in particular some of the key steps which should be taken.

I will also summarize the initial response of the Australia Council to the Review.

Finally, I will also talk about some of the initiatives I am considering in relation to the Australian National Academy of Music (ANAM) and the training of its talented musicians.

The Process of Reform

Let me make a few preliminary observations on the general debate on education and in particular on school curricula.

The last decade or so, there has been a significant development in relation to public awareness on school curricula.

Some of you will recall the very active debate on school numeracy and literacy, a number of years ago led by my brother Dr David Kemp, as the Minister for Education.

This led to the setting of national benchmarks and national reporting. These have played a crucial role in showing areas of disadvantage, where intervention is most needed, and focussing attention on teaching and curriculum in this key area.

In recent years, there has been a vigorous debate on the teaching of history and in particular the quality of history text books.

This led to The Australian History Summit which was held last week. Of course, there will always be differing views on the outcome of such an important event, but I note that in general, the outcomes of the Summit have been welcomed by the Government, and even praised by members of the Opposition.

Further, various cultural commentators from all parts of the political spectrum have welcomed the outcomes of the Summit.

The Communiqué of the History Summit agreed that there is a need for *“a model curriculum for the study of Australian History based on sound principles of historical literacy. Such a curriculum needs to be supported by quality curriculum resources, professional learning for teachers and national profile events such as Australian History Week in schools”*.⁵

In my role as the Minister for the Arts, it has already been raised with me that there should be a summit to look at aspects of the teaching of literature, and in particular Australian literature.

And today we are now looking at music education. I have no doubt there will be future summits and workshops on other aspects of the educational programs in our schools.

I believe that these public debates on school curricula are to be welcomed.

There is no doubt today that parents are much more alert and interested in what their children are being taught and what is being achieved.

They are impatient with untested theories and certainly don't want their children to be treated as guinea pigs. If reform is required, they want it carefully thought through and carefully managed, for the good of their children.

Reforming School Curricula

In my years as a Minister I have had time to reflect on how we bring about significant reform in these terms. I suggest there are a number of key principles. It is not rocket science!

First (and obviously) we need a reform program. This Review is an important step. It clarified the problems and made recommendations on solutions. But is only a first step!

Out of this workshop it would clearly assist our on going work if there was a clear agreement on what we want in a good music education and an agreement to develop a model curriculum to achieve these ends. To borrow the words of the History Summit, we want clear agreement on *“a model curriculum... based on sound principles of [music] literacy”*.⁶

Further, it is obviously important to be able to monitor progress towards achieving this goal. How are we meeting the key benchmarks? How do we encourage greater transparency and accountability? What additional support is needed to get the most deprived schools up to a strong base line?

Indeed the lack of public accountability and awareness is an important factor in the decline of music in schools. One of the key achievements of this Government is promoting greater accountability in education which is both essential to addressing disadvantage and raising standards.

Let me now look at two key areas, curriculum reform and accountability.

Curriculum Reform

There was considerable discussion in the Review about the teaching of art forms as an Arts Learning Area.

As the Minister for the Arts I applaud every effort to make the arts more generally available to students.

However, I readily acknowledge that having a range of art forms taught, under the one umbrella of “the Arts Learning Area” can clearly be problematic for the teaching and learning of something as specific as music. I understand that, in some schools, students might only have a music program in one term out of four in any year. This is clearly sub-optimal. In other schools music is integrated into other key learning areas, and this is to be applauded, but only if this is not the sole exposure that students have to learning music.

As you all know, music needs a long development process in which skills in reading, writing and performing music are built steadily over time. It is not a subject which can or should be taken in starts and stops.

I suspect we may hear of similar challenges with regards to the visual arts. In fact *The National Review of Visual Education: Visual Arts, Craft, Design and Visual Communication* is currently underway.

Now, in the defence of this situation, we constantly hear about the crowded curriculum. Huge demands are being made on our schools and our teachers in terms of what needs to be included in a student's program of learning.

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Keynote Speech

But some of the case studies provided in the Music Education Review show that it is entirely possible for schools to have a full music program together with a first rate academic program.

And I could go further. There are many examples of schools offering strong artistic, academic and sporting programs. Of course, all these need resources, but above all there needs to be a willingness to establish clear priorities and a heavy dose of commitment and energy.

In reading the Review I was struck by the discussion on State curricula in music and the problems that became apparent.

Astonishingly, it was sometimes difficult for the Review Team to access curriculum documents in some States, particularly in printed form.

Now the question must be asked, if it was difficult for the Review Team; surely it must also be very difficult for the teachers?

The Review Team and Steering Committee reached the conclusion that all teachers should have access to a coherent set of guidelines for effective music education, which could form the basis of a strong music education program for any school. These were developed and became the substance of Chapter 4 of the Review.

What should the next move be?

The History Summit, mentioned earlier, argued for the development of a model curriculum.

In the light of the obvious problems with music education outlined above, it seems to me that making a start on the development of such a curriculum for music would be a very useful outcome from this workshop. You have an obvious starting point with the guidelines provided by the Review which, reflect research, exploration and synthesis of a range of curriculum documents and approaches. Furthermore, these guidelines have already been validated by a range of key stakeholders. Solid work on your part here would mean that one of the Review's key recommendations - "to initiate and lead a music curriculum development project"⁷ - could be underway for national implementation as soon as is feasible.

Accountability

The National Review of School Music Education points out "It has been difficult to make comparisons about music participation and achievement across States and Territories. The level of demonstrable of accountability in States and Territories is with one exception, limited.

National Annual Reports on Schooling have not reported on music since 1998, (<http://www.mceetya.edu.au/mceetya/default.asp?id=12030#download>) and music does not appear on the national Key Performance Measurers...".⁸

I fully endorse the recommendation in the Review that accountability recommendations be put in place, to monitor the status and implementation of reforms. There are a variety of ways this could be done, although MCEETYA would seem to be the obvious body.

One way or another we need to know exactly what is happening and more importantly parents need to be well informed about options and progress in the teaching of music. If it's good enough for maths, literacy and numeracy, then it's good enough for music to have key accountability measurers.

And this brings me to what I believe is another of your key challenges, and that relates to the status of music education, which is the subject of some discussion in the Review. I've been pondering why it is that, while the concerns about the teaching of history, and previously literacy and numeracy, have been widely reported in the media, there has been very little reporting of the concerns about the state of music education as expressed in the Review. And, sadly, I don't expect the outcomes of this workshop to be as widely reported as those of the History Summit last week.

If we can't work at addressing the issues on the status of music education, it will be difficult to bring on board some of the key decision-makers - public servants, principals, non-music teachers - who need to be convinced about what you are all doing, and who need to be convinced of the need for a robust national curriculum and accountability measures. I urge you to spend some time and thought on this issue, as it is one of the keys to your future success.

Let me now make two other comments, the first relates to the Australia Council, and the second relates to the Australian Government's plans for elite music training.

The Australia Council

The Australian Major Performing Arts Group has issued a press release calling for action to build upon existing arts company-school partnerships.

The Australia Council already supports 44 organisations that deliver music education programs and services to children and young people.

These range from major companies like the Melbourne Symphony Orchestra through to community-based organisations like the Dandenong Ranges Music Council.

These initiatives are important. The point has been made to me that they are particularly valuable when they actively involve participation by the students.

Many of you here will recall that the Australia Council recently announced a new education partnership with Musica Viva called *Musicians in the Classroom*. *Musicians in the Classroom* builds on the existing Musica Viva In Schools program.

This new initiative is an opportunity for deeper collaboration between professional musicians, teachers and communities using music to develop better links between students and music professionals.

The Australia Council has delegates to this workshop. They will be interested in the views on action that the Council and other similar State organisations can take to further build productive partnerships between arts and education.

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Opening Address

Australian National Academy of Music

I now wish to comment briefly on the developments in the music training institutions funded through my department.

As many of you are aware, the Government has conducted a review to examine high-level classical music performance training which will guide the Government's future involvement in the sector.

In brief, the review report supported further funding for the Australian Youth Orchestra. This year the Australian Youth Orchestra received an additional \$1.9 million in funding support over four years to ensure a sustainable future.

It also articulated the potential for increasing the role of the ANAM in delivering elite classical music training. The review noted that the Australian Institute of Sport as a successful institutional training model may offer some insights in the development of a national academy of music. A number of individuals have made similar remarks to me.

A high level consultant has been employed by the department to examine the further development of ANAM.

The consultant will consider and analyse options to develop a business case for the future shape of ANAM to be submitted to Government later this year.

The Government anticipates that these measures will further strengthen the role of ANAM and will enable it to continue to inspire young Australian musicians.

Conclusion

In the years ahead, I hope people will point to the important role the National Music Workshop played in helping to bring about significant reforms in music education.

There is a meeting of the Cultural Ministers Council in September. I look forward to a discussion with State Arts Ministers on the findings of the workshop and to examine how we, as Arts Ministers, can assist in the future development of music education.

Thank you.

Footnotes

1. Australian Government, Department of Education, Science and Training, *National Review of School Music, Australian Government 2005*, p. (xxvii)
2. Australian Government, Department of Education, Science and Training, *National Review of School Music, Australian Government 2005*, p. (xxx)
3. *ibid*
4. J. Bishop, 'Music education on the national stage' (www.dest.gov.au/Ministers/bishop/media.asp) [24 August 2006]
5. 'The Australian History Summit Communiqué' (www.dest.gov.au/Ministers/bishop/media.asp) [24 August 2006]
6. *ibid*
7. Australian Government, Department of Education, Science and Training, *National Review of School Music, Australian Government 2005*, p. (xix)
8. *ibid*, p. 52

The Hon. Pat Farmer MP

Parliamentary Secretary to the Minister for Education, Science and Training

Introduction:

Mr Ian Harvey, AMA

To formally open the National Music Workshop it is my honour to introduce the Honourable Pat Farmer MP, who was elected to the House of Representatives for the seat of McArthur, which is New South Wales, during 2001. Mr Farmer is joining us here this morning in his role as Parliamentary Secretary for the Minister for Education, Science and Training, a position he has held since 2004. Pat Farmer is not a man to stand still. Many of you will be aware of his outstanding time as an ultra distance marathon runner. His record breaking 14,986, yes, 14,986 kilometre Centenary of Federation run around Australia, which was the culmination of an extraordinary running career.

In his maiden speech to Parliament, Mr Farmer said of his Federation run, *During all this I pushed on towards my goal of uniting all Australians by simply putting one foot in front of the other and never ever giving up on my dream. That goal stays with me here today and it is one I intend to continue pursuing here in this very place*—referring of course to Parliament house—*over the coming years.*

Of course, just putting one foot in front of the other is somewhat an understatement in terms of the loneliness and exhaustion that is part and parcel of the ultra marathon. I'm sure that many here could attest to fact that, for example, being the only music teacher in a school can sometimes also be a very lonely pursuit. There is only one passion, sorry, it is only the passion that makes the difference and that keeps us going. So Pat, I know you will find some kindred spirits in this room with you here today.

Would you please welcome to open the National Music Workshop, Parliamentary Secretary to the Minister for Science, Education and Training, Mr Pat Farmer.

Mr Pat Farmer MP

Thank you very much everybody and good morning. It's interesting [...] along the lines of my past running career that I often reflect on athletes. I reflect on the things that they achieve and the things they do, whether it be watching the football or play a game of footy or somebody swimming long distances like Suzie Maroney or running the distances that I have done through my own running career and using that to inspire other people, those efforts, those actions to inspire other people. But it's interesting to note that every single step of the way—and many of you here in this room could relate to this—that we have a song in our head and it's a song that motivates us, you know?

I reflected on what this conference is really all about before I decided to come along and before I deliver you my formal speech and in short, it's all about the role that music plays in

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our lives. It's all about knowing and understanding that through music we live, we laugh, we cry, we're motivated, we push forward, we push boundaries, we push our body beyond what it would normally do because we can take our mind and our body away from the moment. I remember a number of years ago I was going through a particularly difficult time in my life and I had the opportunity to go along and see *the Phantom of the Opera* and somebody said to me, *Why is that so significant in your life?* And I said, *It's so significant because it was a sense of escapism;* it took me away from the reality of this life and all the problems and pressures that this life exerts on me and it gave me the opportunity for a few hours just to be able to be somebody else, to think about something else, to enjoy the experience and to live again.

And it shouldn't be treated as menial for our kids in our schools—and many of us don't realise what's going on behind the scenes in their lives, whether it be through a parent break up at home, a loss of a mother or a father, a sibling going away to boarding school and the other one being left on their own. Or the challenges of not succeeding in making it to the football team or the netball team and the other kids did or, any of those sorts of things. And it's important that those kids, through music, are able to express their feelings and their emotions and are able to get it out there.

One of the other things I do aside from my job and my experience as a Member of Government is I have a lot of charitable work that I get involved with, and one of the charities I get heavily involved with is Lifeline. And it's interesting that through Lifeline that people have moments of crisis in their life and they just need an out, you know, they just need to be able to talk to somebody, they just need to be able to express their feelings and download all of those feelings. And once they can do that they can get on with their lives. Music allows each and every one of us to do that. And I know I'm speaking to the converted here in this room, that's one of the reasons why I'm so very, very pleased to be along here this morning, to be representing the Minister for Education, Science and Training, the Honourable Julie Bishop. And it's on occasions such as this I realise the true importance of our job in Parliament. So hopefully, through your work, through the efforts of everybody here in this room, that some very significant things will come out of this conference.

Now, could I sincerely and officially notice and acknowledge the traditional owners of this land, the Aboriginal people that are the traditional owners of this land where we are here at this point in time. I say this on every occasion that I get the opportunity to because I was [at] the Singers Songwriter Association not very long ago, of which I'm patron of, and I got up and I spoke about a number of the entrants there that night. And I spoke about the Aboriginal people and how important it was that we know and understand and recognise that Australia's history goes way beyond, way, way beyond the first settlement of white man and that we feel proud about that history and that the Aboriginal people feel proud of who they are and where they come from. And when I was finished

I sat down at the table and we had, Welcome to Country had a wonderful Aboriginal experience up on stage where they played a lot of music for us and they danced for us. And after I was finished speaking one of the fellows, who was dressed up with all the makeup on, came and sat down at our table. And he came across the table and he had tears in his eyes and he said to me, he said, *I've got my 15 year old son over there and my 15 year old son has been embarrassed of me since the day he was born because I get up on stage and I feel proud that I'm an Aboriginal and I feel proud of who I am and where I'm from and so I love to perform Welcome to Country for everybody.* And he said, *My son—and all of us can relate to this, like so many teenagers—was incredibly embarrassed of me because I get around in this loin cloth and a bit of ochre on my face and I do this dance and I make some sounds and I am trying to relate the experience of the Aboriginal people to everybody there in the audience. But he said, Tonight, after my son heard how you feel about the Aboriginal people, my son came across to me, put his arm around me and said, Dad, I'm very proud of you.*

And that was worth so much to me because I had the opportunity through this portfolio to travel this country and to see many young people in Aboriginal communities around this country having the difficulties that they have in trying to feel who they are and what they're all about and where they're coming from. And I think if we can instil that sense of pride in them and each and every person, regardless of which corner of the globe they come from, feel proud of who they are and where they come from then we've done a pretty good job and they can move forward from that point. So that's why I do that and that's why government officials go the *Welcome to Country*, because they believe, as I do, the importance and the significance of people feeling strongly about who they are.

To Professor Margaret Seares, a very sincere welcome to you for the wonderful work that you've done here on commissioning this report of which many of you will hear a little bit more about, but I've had the opportunity to review. And I appreciate the hard work that you've put into all that. Mr Graham Hoskins, President of Australian Music Association; Ms Leonie Trimper, Australian Primary Principals Association; Mr Andrew Blair, President of Australian Secondary Principal's Association; Mrs Julie Montague, President of Australian Society for Music Education; distinguished members and guests, ladies and gentlemen. I don't think that we have any students here in this room; it's obvious that through all of you the information from this conference will filter on to the students, and important that it is and that it does.

I'm very pleased obviously to be along here at the National Music Workshop and to welcome all of you here to this very important event. And as you know, over the next two days you will be discussing key findings and recommendations of the National Review of School Music Education. I'm sure that I won't be disappointed by the findings to come out of this over the next two days. Over the next two days it's a matter that each and every one of us here in this room works hard on

suggestions for the Government and suggestions for future bodies, whether they be at a local, state or federal level, about how we can move forward as far as integrating music into the education system. And all of you are here to brainstorm and to push forward those points of view and those ideas with the information that we have at hand. Music's not only for those who are gifted musically, but it's also for—or for those that attend places like the Conservatorium of Music. I think it's important for all of us to note that nobody has a patent on music; that for a kid that walks down the street and whistles to himself and belts out a tune from now and then, to somebody who feels happy as they jump onto a tram, on or off a tram and they yell out their favourite song and they sing as they walk down the street, it's all about those feelings and those emotions that all of us get through music as I mentioned earlier on, that make music such an important thing. So it's not just for the elite, it's not just for those that are particularly musically inclined; it's for each and every one of us. And as we look at the school curriculum, we know and understand that there are children that, from all sorts of different backgrounds, that need music in their life; they need to know and understand music and they need to have that experience. They need to have that experience because they need joy in their life, they need fun in their life, they need happiness in their life, they need uniformity in their life, and that's what music brings to each and every of us.

The Australian Government's review generated a lot of interest among the music educator communities. In fact, we received over 1,170 submissions and over 4,700 petitions and letters of support. Professor Seares in her forward to that review has mentioned that basically that review has revealed that there's patchiness and opportunities for participation in music. So we have wonderful sectors here and here and maybe some over the back there as well, but in between there's a lot where we could have a lot more work done to bring some sort of uniformity right across the board to all schools, to all students, to all people.

What that review really found was among other things, was that many generalist primary school teachers lack the confidence and the skill to teach music and they need more support in teaching music. Schools need support and music facilities and equipment. There needs to have—stronger partnerships between schools and community organisations are absolutely imperative to the success of this program, so it's not just about the schools working in isolation, the parents and teachers working in isolation; but it's about involving the whole of the community around them with the schools and with the musical curriculum that they can formulate. And for the formulation of that to be tried and tested and to be something that we can take forward and learn from.

While there are examples of excellence in music education programs in schools, the quality varies from student to student or from school to school. To meet the challenges facing musical education in schools the review made 16 recommendations. Amongst those recommendations

included – lifting the status and the quality of school music and something that I feel very strongly about,—celebrating excellence through music awards for teachers and for school principals. Only through this can we encourage those teachers and the school principals to take on board music in schools and music in education. Mapping out strategies to improve teacher education, filling gaps in the curriculum in the syllabus and supporting materials are absolutely vital to the success of this program. Establishing, developing and maintaining partnerships between schools and experienced musicians and finding ways of engaging students with their music community.

The Australian Government is already responding in part to these recommendations; the fact that we're all here in this room is part of that response. The Australian Government, when releasing the review, their findings also included of course, \$400,000 to the Australian Society of Music and Education—as I asked a lady earlier on, ASME—for the awards to celebrate excellence in music education over four years; and \$500,000 for the development of curriculum resources. Music education has also been included among the priorities in the Australian Government, as well as quality teaching programs that support professional learning to strengthen and to update teachers, their skills and their knowledge.

We will be working with the States, the Territories and local governments to be able to ensure a balance in the professional learning activities undertaken in 2007, including music, most importantly music. On top of all this, in 2005, or since 2005 the Australian Government has approved over \$9 million through the *Investing in our Schools* program of which I have seen firsthand and had the opportunity to support very strongly through the portfolio. The *Investing in our Schools* program has given grants for schools for music education projects; these total 336 projects, either exclusively for music or which have a significant musical component to them. And of course the Australian Government is sponsoring and staging the National Music Workshop with the assistance of the Australian Music Association.

The workshop has been designed to view and to illustrate a sharing practice in musical education and to explore how we can best extend the classrooms right across Australia, so create a learning environment that goes beyond the classroom is what it's all about. The results of the workshop will then be presented to the Australian Government for the Minister for Education, Science and Training, the Honourable Julie Bishop and to the Ministerial Council on Education, Employment and Training in Youth Affairs to be able to review and to move along the lines of what the recommendations might produce from this conference. But most importantly, what we want from this workshop is we want people here to put their ideas forward, to discuss where we've been, where we are now and where we might be headed to in the future to make sure that we can improve and enhance our children's education.

Music education provides powerful learning experiences for children and can reach out to those who are disengaged or at risk of becoming disengaged from school. We have so many

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programs at the moment where we're trying to encourage Years 10, 11 and 12, or Year 9 and 10 students to stay at high school to do Years 11 and 12; music is one of those such projects which has been put forward to review to look at to see if that will be a way of encouraging students to stay on longer. As I've mentioned to many of the schools I've spoken to right around the country, not all students learn academically, not all of them learn off a blackboard. Not all of them can learn out of a book; some of them need hands on experiences, they need to feel and to experience learning and education in schools. Music is just one way that they can do that; working with their hands is another, and through doing that we can ensure that students will stay at school longer and pick up on the other benefits of their education as well.

Teachers are in a unique position to give students the gift of music, a gift that will stay with them throughout the course of their life. Music can help students to discover and to improve their capacity for a productive and self expressive life. When taught music in schools, students become better students; they become more settled at school, they have opportunities to be able to know and experience other lessons through music and to be able to develop their learning in other areas through music and through the connections that it makes for students to work together as a group. Improving music education requires a collaborative effect to the development of partnerships.

The review gives examples of schools who have succeeded running excellent programs in schools, even in the face of serious obstacles. One example is Meningie. Meningie Area School is a rural school in the south of Adelaide—some of you may have already heard of it—with many indigenous students. And in spite of the difficulties and the location, the isolation of this particular school, they've managed to grow an instrument program without the services of a specialised teacher. Another example is Thursday Island, and I visited this one myself. Thursday Island has the success of a music program there at the school; the school plays an active role in the local community in planning and implementing a music program. Zillmere Primary School in a low socioeconomic area in Brisbane has also earned a reputation for its choir with its recent performances to the wider community.

And of course in my own electorate of Macarthur, there is a school at Harrington Park, at Harrington Park in my electorate of McArthur out in western Sydney. The school regularly engages visiting musicians, not just to have them perform for the children, which I think is a very important point, and I've been along there and experienced this with the school. So its not just about musicians coming into the school and performing for the students and them all sitting back there and taking it on board. That's what I was talking to all of you about before when I said that somebody can come up to the front of the classroom and write something on the wall and then hopefully ask the students to remember that; it's not so much about that, it's about the hands-on experiences. So what they do at Harrington Park is they encourage the musicians

to perform with the students and with the teachers. By doing this they all receive a learning experience and they benefit from the affects of all of that. It's through that that they can truly not only learn but also remember the experiences.

These types of productive partnerships between schools and music organisations and musicians provide children with valuable learning experiences and they have a terrific time to boot. And as many of you know here in this room, many of you that are teachers, if children have fun learning then they will learn.

It's important to take inspiration from these and the many other examples of committed schools and committed school teachers. And of course, schools have many demands placed on them and we're realist as far as all of that's concerned; we know how difficult it is for the teachers and for the principals to implement extra programs all the time, and this is definitely recognised by the Australian Government. It's not easy to fulfil the expectations and to meet the demands of every single child but this is one way in which we're adding to all of that. The task that each and every one of you have ahead of you over the next two days is to come up with practical suggestions to make it possible for more schools to give their students the learning experiences and the sense of fulfilment that all of us get from music.

It's especially important that this workshop comes forward with innovative and creative suggestions, with innovative and creative suggestions of ways of improving music right across the board for the whole of our communities. And that we take into account the pressures that are placed on teachers and the other parts of the school curriculum as well. It's important that a wide range of perspectives and views are heard throughout the next two days, and I'm sure that everyone here in this room will give it every opportunity to have their say as far as that's concerned. And I wish each and every one of you here in this room the opportunity—and I wish you well and I wish each and every one of you the opportunity to fully participate in the review that goes on over the next two days, the way that we look at the suggestions that are put forward and the way in which you can see your ideas and your suggestions grow and flourish to create a better community for all of our children.

Thank you.

Appendix 9

Reflections on the National Review of School Music Education

Dr Margaret Seares

Deputy Vice-Chancellor, University of Western Australia

Introduction:

Mr Ian Harvey, Executive Officer, AMA

To take us forward to the next step of this morning's proceedings I'd now like to introduce to you Professor Margaret Seares, Chair of the National Review of School Music Education Steering Committee, for a little background on the review and some thoughts on moving its recommendations forward. Please welcome Margaret Seares.

Dr Margaret Seares

Thank you Ian and good morning to everybody. Well I think I'm here speaking for Robin Pascoe, myself, and the steering group to pass the baton from the second leg. I think also Ian mentioned earlier that this was an historic occasion; that it's the first time that all the groups playing a role in music education in the country have come together in this way. I think it could also be historic in the sense of moving forward in the future because, if you look back over the history of past reviews, national reviews of arts education—and I'm broadening it out to arts education—you'll see a sad story of at least four national reviews running from 1977 to 1995 with a whole range of recommendations made by government parties, senators and so forth. And each time the same recommendations come up, which means that the last time they were never fully implemented. And that very strongly applies if you look at the 1977 and the 1995; they were almost identical in what they are proposing for arts education.

And so we have a chance now, we're music education, but we have a chance to either, as Ian has said, really take a creative future and really make that fourth leg happen by not letting the next review of arts education in Australia replicate the same themes or we will be yet another one consigned to the shelves and read with interest by scholars in perhaps 20 years time. And what is going to be the difference? The difference is going to be the commitment firstly of everyone in this room. If I could say that in the review itself we had a steering committee, as Ian has said, and we had a circle of friends and we also of course received submissions from people all over the country. But particularly within the steering committee we had a lot of, and the friends, who were very committed and experienced people and not everyone shared exactly the same view of what the nitty gritty, day-to-day experience of music education would be in the classroom.

But they did, everyone did agree on the ultimate outcomes that were important to fight for and that is why, that is what you have in the report. You have the views of people, some of whom think that music education fundamentally must begin with vocal music; others who are strongly instrumentalist music driven; some of whom believe it's much more in this day and age about music technology; some of whom believe it's about creativity

and what in the old world would have been called composition. A lot of very, very different views but all committed to the same thing, that no child should be without that creative experience. And so I think we, the report is synthesis of the small group of people who probably replicate the views of everybody in this room. So let's not get bogged down with all of those sort of slightly intricate debates and keep it at the level that is going to make it possible for the Ministers to take forward.

I think the other difference is going to be, apart from not descending into sort of debates on some elements of detail, is the commitment of Ministers themselves. When you look back at the past reviews that have been done you'll see that either Ministers moved on or weren't really very involved, weren't committed. I've had discussions with both Minister Bishop and Kemp over the last few weeks and I was so pleased at the high level of commitment. In fact, possibly a slight degree of frustration that we're not moving a little bit more quickly and a little bit more decidedly so I think that we've got a great opportunity now to move forward with two Ministers. And of course Minister Kemp is retiring at the end of this Parliamentary term and I think he's very, very committed to see something happening here. And equally Julie Bishop, she has been—she's my local Member, she's my university's Local Member so I've had opportunity to see whether she will drive this type of thing forward and I think the commitment is absolutely there.

So I think we've got the two factors now that has never been a part of previous arts education reviews. So we've got a great chance and I hope that this third leg of the baton is going to be uniquely successful so that we actually get to the fourth leg, which I don't think has ever been reached before in an arts education review in Australia.

Thank you.



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